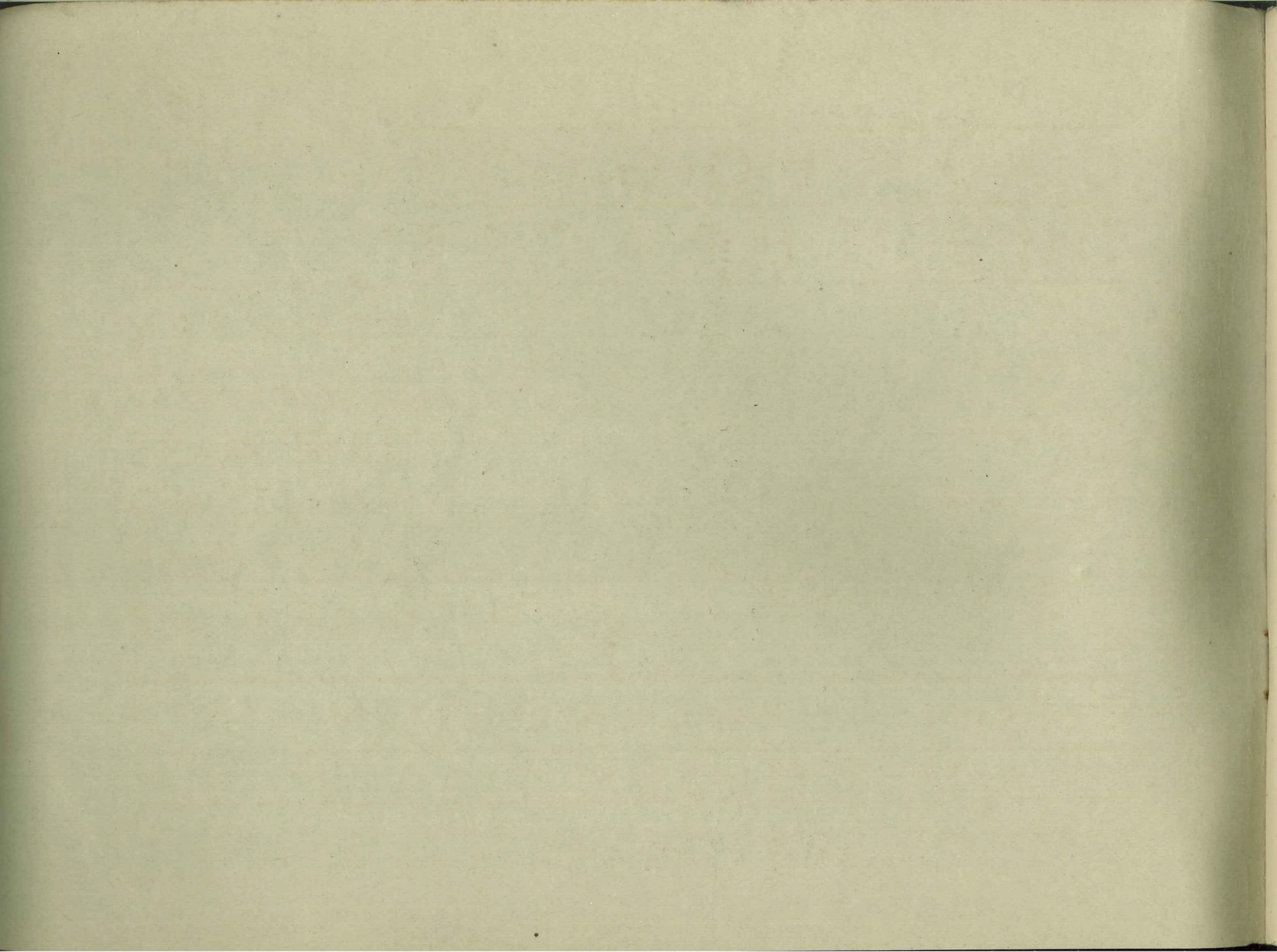


**CLEON THROCKMORTON<sup>2d</sup>**



**CATALOG of the THEATRE**



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C A T A L O G   O F

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T H E   T H E A T R E

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SCENERY  
LIGHTING  
HARDWARE  
PAINTING  
COSTUME  
MAKE UP

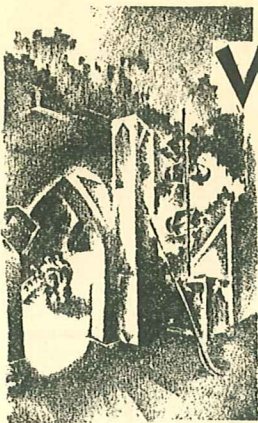
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C L E O N   T H R O C K M O R T O N ,   I N C .

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1 0 2   W E S T   T H I R D   S T R E E T   •   N E W   Y O R K   C I T Y

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W

ITHIN the last ten years, the American theatre has been undergoing a process of decentralization. In the past, practically every play was produced in New York, and later, if successful, taken on tour. Now the road companies are practically extinct. Plays now produced in New York run their course and only in the case of an exceptional success do the audiences throughout the country get the opportunity to see these productions. Even then, the tour is confined only to the larger cities.

I do not care to account for this. It may be the so-called invasion of the motion picture, or the high cost of transporting the companies, the poor quality of the plays themselves, or a combination of many reasons. The result, however, has been that the people have been forced to produce their own dramatic fare, or go without.

Fortunately the challenge has been accepted, and in every city, town, and community in the country, producing groups have sprung up like magic and plays are being well produced, well acted, and in many cases, beautifully staged. When these organizations arrive at the stage of development that they can produce more and more original material taken from their own lives and environment, the possibilities of our stage become unlimited. I firmly believe that the future of the American stage lies in this decentralized theatre.

The great handicap to this creative progress is the actual physical side of the production. In many cases, seventy-five per cent of the total mental energy available goes into that side and much less into that other and more important side—the imaginative conception of the production as a whole.

There has been no intention in these pages to say how plays should be clothed in their proper atmosphere. There are as many ways as there are ideas in the back of the practical artist's and playwright's (of whom the number is legion) heads. The intention has been to eliminate, as far as possible, the drudgery end of the production and take the bulk of the noncreative work from the shoulders of the producer. I feel that the producer should be as free in his ideas about scenery as he should be about the type of production he wants to stage.

Everyone is born with a certain ability to act, and has some appreciation of literature—our present social system automatically forces that on us. But everyone is not born a carpenter, artist, electrical engineer, painter, costumer, architect or mechanical engineer. The percentage of effort applied to a complete production should be reversed, so that the major part can be devoted to the creative side. When the theatre organizations throughout the country find themselves free from the mental hazards of physical production and devote their energies to producing plays written by themselves and staged in their own individual manner, no matter how crude or simple this may be, then the successful future of the American theatre is assured. To that cause this catalogue is dedicated.

**CLEON THROCKMORTON**

With this CATALOG OF THE THEATRE we believe that for the first time in the history of the theatre there is offered for your use a complete, comprehensive and practical collection of stage settings, equipment and accessories, purchasable through one organization.

Numerous requests from directors and technicians of college, school, community and little theatre groups for a service such as this has prompted us to prepare this catalog. It is more than a catalog, for you will find the functions of materials explained thoroughly, with a minimum of technical language, so that it serves also as a reference manual.

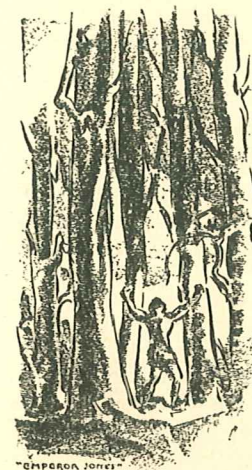
The advantage of being able to secure all manner of stage materials from one source is apparent. Contacts with numerous concerns, who might feel that your order was too small, is eliminated. The necessity of wading through numerous catalogs containing materials that are unessential or not adapted for use in the smaller theatre is obviated. Here, in this catalog, the scenery that has been tried and proven on the Broadway stage is offered you. The product of the leaders in the field is made available to you through the facilities of Cleon Throckmorton, Inc. Our long experience with both the Broadway and the tributary theatre, enables us to offer you this complete and comprehensive service.

The same careful service is offered you that is given the New York Theatre Guild, Eva Le Gallienne's Civic Repertory Company and other leading Broadway producers. We are glad at all times, not only to select materials on your order, but to offer you any assistance or suggestions, answer any questions you may wish to ask, or help you to outline a progressive plan of equipment for improving your stage.

By the plan illustrated on the following pages you may start out modestly with a certain assortment of scenery,—as limited as your budget necessitates,—and add more pieces to enlarge the scope of your productions as finances permit. With this catalog you can tell in advance how much each piece will cost and distribute your money to the best advantage. Since all units are furnished in standard size and design, each new piece can be immediately used in conjunction with all the material on hand.

Cleon Throckmorton, Inc. offers to supply you with anything used on the stage or in the scene shop—the same equipment and materials that are used in our own studios and for the New York stage.

You will be kept advised of new developments in the theatre, as they occur, with up-to-the-minute supplements to this catalog.



"EMPEROR JONES"

## OPINIONS

I heartily congratulate you on your scheme for furnishing theatres throughout the country with the elements of stage production. In my opinion, you will be able to supply a need which has long been felt. I am especially pleased to find that you do not dictate in any way to the individual designer. Out of the simple elements you supply, great things may be created.

ROBERT EDMUND JONES

Your CATALOG OF THE THEATRE should prove invaluable to all producing groups as a first aid in solving their practical problems, and eventually, particularly through the use of your unit material, be a stimulus to their designers.

LEE SIMONSON

I asked Cleon Throckmorton's permission to add a word to his CATALOG because he has here compiled a handbook of practical ingenuity which will be of extraordinary value to Little Theatres, colleges, dramatic clubs and groups of amateur players. This book gathers in picture form the experience of many years' work by Mr. Throckmorton and his associates. It is not just a mail-order catalog, but a manual of production detail. To quote a phrase from these shrewd and informal notes, a study of this book "will avoid much grief during the running of performances." Its pages are full of accurate and wise suggestions, whether as to the variety of artistic effect that can be had from interchangeable flats, or the actual technique of lashing knots, insertion of stage screws so as not to injure the floor, and all the fascinating detail of hardware, rigging, paints, glue-mixing, colored gelatines. The novice is often in despair because he has no idea where to learn about such matters. To those distant from the resources of professional theatres this CATALOG is a gold-mine of economy. Here a leading practitioner of theatre arts makes all his rich experience easily available, yet without depriving the director of his own free imagination. This unique CATALOG seems to me an essential supplement to all existing manuals of stagecraft.

CHRISTOPHER MORLEY

Your CATALOG OF THE THEATRE ought to prove enormously useful to the many small producing groups, which at present, are crying in the wilderness for just what you offer them—concrete information and intelligent service.

KENNETH MACGOWAN

Your CATALOG OF THE THEATRE is, in addition to being a catalog of your own business, the clearest, most concise and thorough text book on the technical phases of stage production that I have ever seen. I predict that it will be more generally in use among the non-professional theatres around the country than all other books that have been written on the subject combined. You have rendered them a service that they are bound to be most appreciative of. I particularly approve of your not having imposed any aesthetic or stylized opinions of your own or the rest of us. You have supplied the basic, everyday facts in terms that anyone, (even though they are not mechanically inclined) can understand—the rest is up to them.

NORMAN BEL GEDDES

One of the most puzzling of problems that commonly arise to worry the directors of school and community theatres located outside of the larger cities, is where to go marketing for standard stage equipment and supplies at reasonable prices. It will, I am sure, be a source of joy to them to know that a prominent designer and engineer of the New York theatre has established a general scenic-mail-order office, from which, by the simple procedure of consulting a single beautifully illustrated catalog, one may order anything from a lash cleat to a front curtain, a "baby spot" to a complete rigging installation. This service is, as far as I am aware, the first one of its kind to be founded by a leading professional artist. With the knowledge of the fact that besides supplying the scenic requirements for over a hundred major Broadway productions during the past ten years, Cleon Throckmorton and his associates have also furnished the designing and engineering needs of many non-professional productions in and out of New York, one may have the assurance that the services offered in this new CATALOG are standard, efficient and sympathetic. In the language of the "jacket" writers, one might say, "Here is a reference book that should be on the desk of every director in the country!"

SAMUEL SELDEN, Associate and Technical Director,  
The Carolina Playmakers, University of North Carolina.

Meeting the long-felt need of the smaller producing groups for a compact technical manual, CLEON THROCKMORTON'S CATALOG OF THE THEATRE gives illustrations and lucid descriptions of every detail of building, painting, lighting, hardware, and rigging. By covering the gamut of supplies for theatre operation, the CATALOG becomes invaluable as a text for academic theatre work; the advent of this centralized service is of the greatest importance to Little Theatres and Community Theatres.

HOWARD WICKS, Technical Director, New York Theatre Guild

CLEON THROCKMORTON, INC.

# SETTINGS DESIGNED AND EXECUTED BY CLEON THROCKMORTON, INC.

On this page are listed many of the stage settings that have been designed by Cleon Throckmorton, and others that have been executed for the leading New York producers by the Throckmorton organization. Listed, also, are some of the theatres that Mr. Throckmorton has designed and equipped, and other groups for whom settings and various forms of equipment have been supplied.

## DESIGNERS, BUILDERS, PAINTERS OF

THE EMPEROR JONES • PORGY • OUTSIDE LOOKING IN • ALL GOD'S CHILLUN GOT WINGS • THE OLD SOAK • THE MAKROPOLOUS SECRET • THE HAIRY APE • BRIDE OF THE LAMB • EAST LYNNE • A MAN'S MAN • BURLESQUE • THE GOOD HOPE • SOLITAIRE MAN • IN ABRAHAM'S BOSOM • BEYOND THE HORIZON • CONGAI • TAMPICO • IVORY DOOR • AFTER DARK • MAN'S ESTATE • THE BLACK CROOK • SUICIDE CLUB • FIESTA • THE RAGGED EDGE • UNKNOWN WARRIOR • THE VERGE • SUPPRESSED DESIRES • MOON IN YELLOW RIVER • THE BLUE AND THE GRAY • MAN WITH A LOAD OF MISCHIEF • WILD BIRDS • HOMICIDE • RED RUST • PENNY ARCADE • TORCH SONG • STEPPING SISTERS • SIX CHARACTERS IN SEARCH OF AN AUTHOR • ELDORADO • HOUSE OF CONNELLY • BRASS ANKLE • TWO SECONDS • SPRINGTIME FOR HENRY • THE SILVER CORD • NAPOLEON • S. S. GLENCAIRN • DIFF'RENT • GOD OF VENGEANCE • GREENWICH VILLAGE FOLLIES •

## SETTINGS EXECUTED FOR

MIRACLE AT VERDUN • ROAR CHINA • ROMEO AND JULIET • REUNION IN VIENNA • LEAN HARVEST • ONE TWO THREE • THE GREEN COCATOO • THE LIVING CORPSE • GREEN GROW THE LILACS • HOTEL UNIVERSE • ALLISON'S HOUSE • SIEGFRIED • THREE SISTERS • WOMEN HAVE THEIR WAY • SEA GULL • CHERRY ORCHARD • PILARS OF SOCIETY • PINNOCHIO • GETTING MARRIED • THE LONELY WAY • CAMILLE • ANATOLE • 1931 • KISS FOR CINDERELLA • GARRICK GAETIES • COMIC ARTIST • JACK AND THE BEANSTALK • STREETS OF NEW YORK • BRIDE THE SUN SHINES ON • THE VIOLET • THREE'S A CROWD • ZIEGFELD FOLLIES • CHILD OF MANHATTAN • AN AMERICAN TRAGEDY • JUAREZ AND MAXMILLIAN • PYGMALION • THE GREAT GOD BROWN • DESIRE UNDER THE ELMS • THE GOAT SONG • THE FOUNTAIN • THE DOCTOR'S DILEMMA • BROTHERS KARAMAZOV • LE BOURGEOIS GENTILHOMME • STRANGE INTERLUDE • DYNAMO • PETER PAN • MAJOR BARBARA • CRADLE SONG • GAME OF LOVE AND DEATH • THE FIRST STONE •

## SETTINGS, EQUIPMENT FOR

NATL. BOARD, Y.W.C.A., NEW YORK, N. Y. • KALAMAZOO CIVIC AUDITORIUM, KALAMAZOO, MICH. • WEST POINT PLAYERS, WEST POINT, N. Y. • HUNTER COLLEGE, NEW YORK, N. Y. • NEW YORK UNIVERSITY, NEW YORK, N. Y. • BATES COLLEGE, LEWISTON, ME. • WESTCHESTER PLAYHOUSE, MT. KISCO, N. Y. • CAPE PLAYHOUSE, DENNIS, MASS. • COUNTRY PLAYHOUSE, WESTPORT, CONN. • WHARF THEATRE, PROVINCETOWN, MASS. • CHALFONTE-HADDON HALL HOTEL, ATLANTIC CITY, N. J. • AMERICAN ACADEMY OF DRAMATIC ART, NEW YORK, N. Y. • ST. PAUL PLAYERS, ST. PAUL, MINN. • TOWN CLUB PLAYERS, NEW YORK, N. Y.

**SPECIALIZING IN DIFFICULT TASKS OF THE THEATRE THAT  
REQUIRE THE SERVICES OF THE ARTIST AND ENGINEER.**

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Cover design  
BLACK CROOK BALLET  
Eugene C. Flitsch

## HELPFUL INFORMATION IN ORDERING

**ORDERS** To insure accuracy, give complete details when placing your order, mentioning catalog number and name of article, together with any other information that may be essential. Watch especially: heights of flats, whether painted or unpainted, and specify color and design carefully where they are involved. Particular care in placing orders will eliminate mistakes that cause unnecessary expense, inconvenience and correspondence about vexing details.

**PRICES** The prices in this catalog may change from time to time due to fluctuating market conditions. Prices do not include expressage or postage which will be charged at cost. All shipments are made F.O.B. New York.

**SHIPPING** Shipments are made through the most expedient route, which is dependent on the nature of the order. If special routing is desired, please let us have the necessary information when placing the order.

**TERMS OF PAYMENT** Terms of payment are net cash. All remittances must be made in New York funds: post office money order, express money order, New York draft or certified check. On orders of over \$100 deposit of not less than 25% must be remitted with the order. Orders of less than \$100 may be sent C.O.D. if desired. The balance will be payable, on delivery, to the carrier, whether parcel post, express or freight.

**ADDRESS** CLEON THROCKMORTON, INC.,  
102 WEST THIRD STREET,  
NEW YORK, N. Y.  
Telephones: SPring 7-3067—7-3447

CLEON THROCKMORTON, INC.

## INTERCHANGEABLE UNIT SCENERY

Since the inauguration of the new theatre movement in America, authorities have been speaking of design in terms of units which can be combined and interchanged, but so far, few have succeeded in producing practical scenery of this sort. If it is to be done economically, the scenery must meet the following requirements:

Units must consist of canvas-covered frames  
Units must be easily and quickly handled  
Units must be easily stored and "packed"

Units must correlate with standard rigging and hardware  
Units must be standardized, adaptable and interlocking  
Units must be used for all kinds of plays and programs

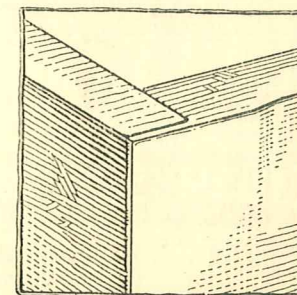
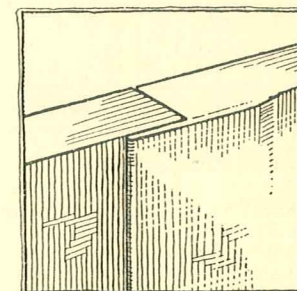
The following scenery is offered in the belief that it most successfully meets the above conditions. All parts are made in standard sizes, so that windows, doors, etc., will fit into the same flats; historical accuracy secured by the use of standard detail; openings "plugged" so that flats will serve as pylons, walls, columns, etc., in suggestive as well as realistic settings; in short, no matter what the requirements, there should be no wasted or unusable material in your standard set.

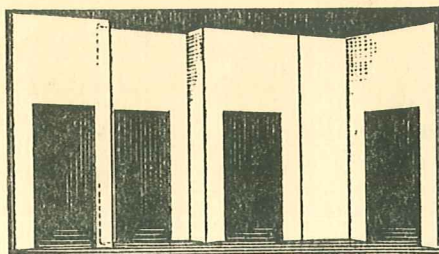
The scenery offered on the following pages is built in the same shop, by the same experienced craftsmen, of the same materials, with the same precision and under the same specifications as for the Broadway stage—the most exacting in the world.

All frames are constructed of clear, light, straight white pine. All joints are morticed and tenoned, cornerblocked at all joins; and rigidly braced,—center braces are set in "shoes" to avoid weakening of stiles with the mortice. Flats are all covered with a strong grade of flameproofed canvas, glued and tacked; and equipped with the best grade and design of standard hardware throughout.

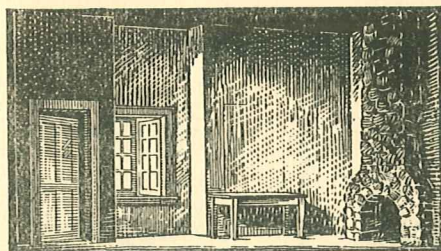
A lip is provided, as illustrated, on the left hand edge (audience left) of each flat, which insures tight lashed joints and eliminates cracks. The lip is  $\frac{3}{16}$ " thick and extends about  $\frac{7}{8}$ " out from the batten.

In the hope of offering the utmost in flexibility in this scenery, all flats, doors, windows, drops, woodwings, etc., are offered unpainted. This enables you to paint your settings in a neutral tone; or to harmonize with the mood of your play as required, the curtaining of the stage or in any way that you desire; or to be painted and repainted at the theatre for each play. We have devised, however, a method of painting interiors, in neutral tones, which has been found to be very practical. A textured surface is achieved by the use of several warm and cold tints. The colors are so used, that by different arrangements in lighting, all appearances of a different setting are created. This obviates the necessity of painting and repainting your settings for each play. In any case, whether for interiors or exteriors, we can paint from our own designs and color schemes, or from your own designs and specifications.

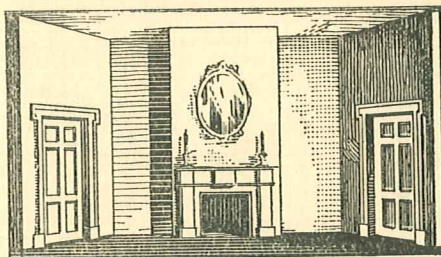




Standard unit flats set up with the openings unplugged.



The same flats with plug and interchangeable units inserted.



Another set created from the same flats with other units.

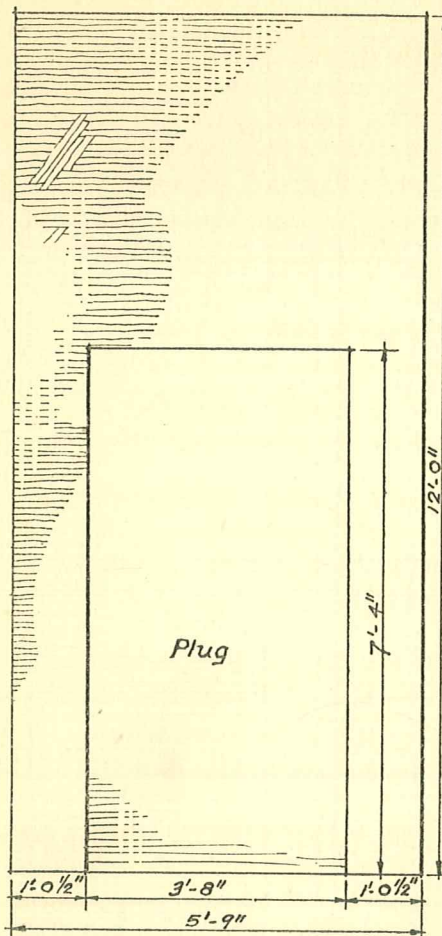
## THE INTERCHANGEABLE FEATURE

These pages illustrate, basically, the manner in which flats are handled in unit settings. At the left is a selection of a few flats—two one-foot jogs, two plain wings three feet wide and four 5'9" standard units with openings, No. S-151. By inserting plugs, door-, window- and fireplace-units in the openings an unlimited number of settings can be made from the same flats,—two of which are shown in the lower illustrations. Note that the flats have not even been rearranged in order to make the kitchen set. Plug No. S-152 inserted in the center wing and painted with the rest of the set is hardly discernable. The stone fireplace, S-344, a plain door and casing, S-316, and casement windows S-331 create this effective kitchen or cottage setting.

The same flats, rearranged and filled with colonial fireplace and door units suggest the oppositely formal living or dining room set. While scenery is furnished in standardized units, this system in no way standardizes scene design; but on the contrary, it provides, in the manner of the new theatre, unlimited scope for artistic creation.

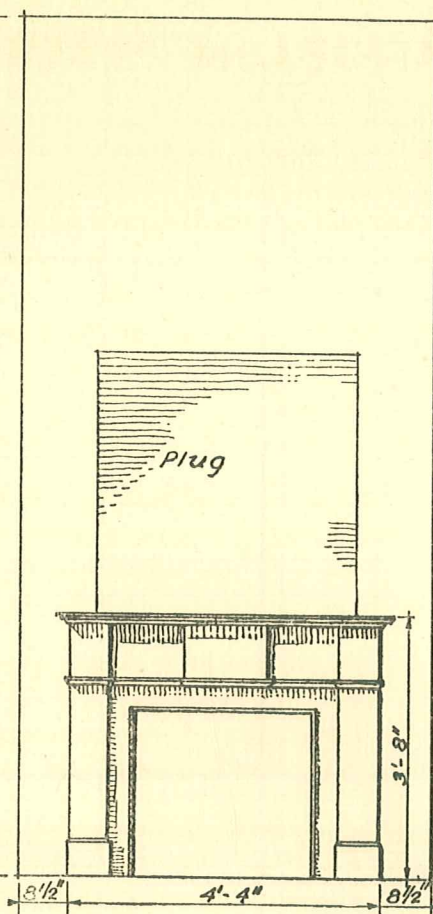
Thruout the catalog are sketches of other settings,—modern, historic, realistic, stylized; interiors and exteriors; for small stages and large,—which on examination will be found to consist of none but standard units of scenery listed in this book, reused in different combinations, with different props and appropriate lighting effects.

On the next page is shown detail, dimensions and positions of units and plugs when used with the standard unit No. S-151. Plugs are furnished with a lip, similar to that detailed on page 7, which overlaps each edge and effectively conceals any cracks. The standard unit flat may be used as a plain wing by inserting this plug, which fits snugly into the opening, or it may serve as an arch opening without trim, or, as shown successively, as a fireplace flat, a door flat, or window flat. The fireplace plug fits from the top of the mantel shelf to the top of the opening; window plugs fit under the sill. Doors are fixed to the casings by loose-pin hinges so that when an arch opening with trim is wanted the door can be taken out by removing the pin from the hinges. Casings are fixed to the flat by the familiar strap-hinge method so they can be easily installed and removed by turning down one flap of each hinge.

**UNIT FLAT**

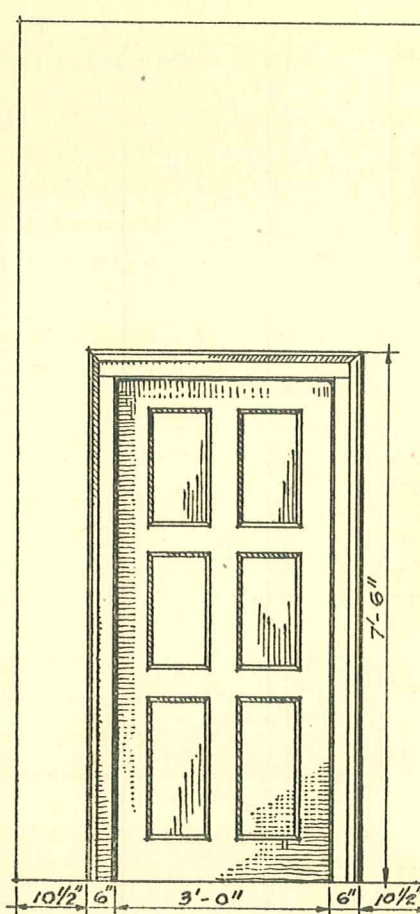
Flat, 5'9" x 12' with 3'8" x 7'4" opening. Plug, 3'8" x 7'4" for above. For higher flats, add \$.50 for each additional foot, to prices given.

No. S-151	Flat
Unpainted	\$16.00
Painted	19.75
No. S-152	Plug
Unpainted	\$5.00
Painted	6.50

**FIREPLACE**

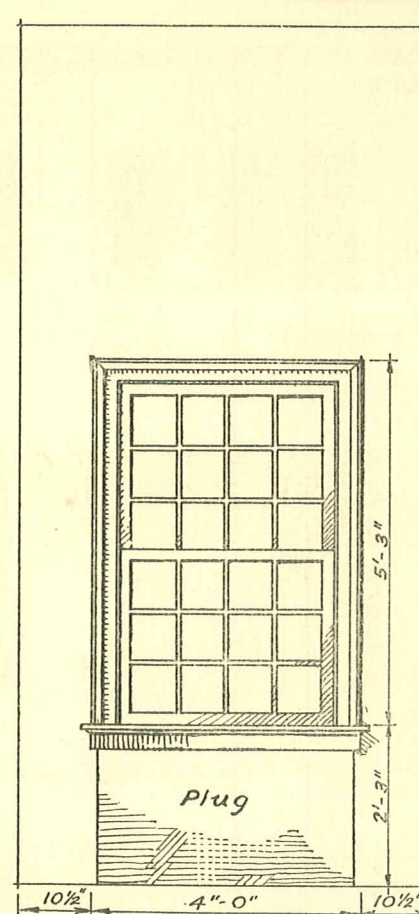
Colonial mantel (illustrated). Additional mantels and fireplaces are shown on page 25.

No. S-341	Fireplace
Unpainted	\$15.00
Painted	20.00
No. S-349	Plug
Unpainted	\$5.00
Painted	4.50

**DOOR**

Six panel door and casing. Other doors are illustrated on page 23.

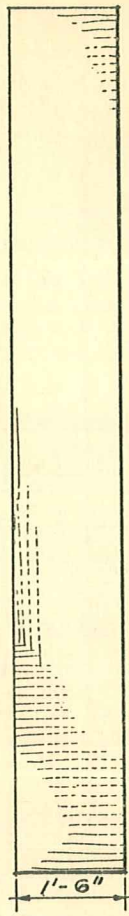
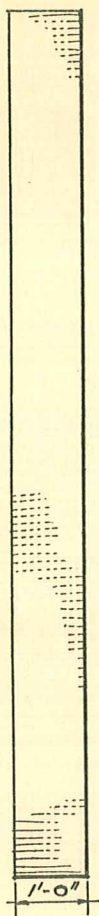
No. S-312	Door
Unpainted	\$18.00
Painted	23.00

**WINDOW**

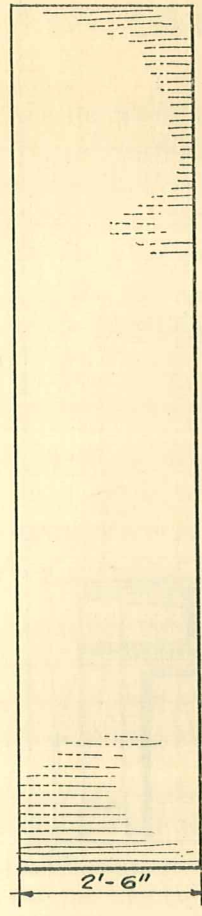
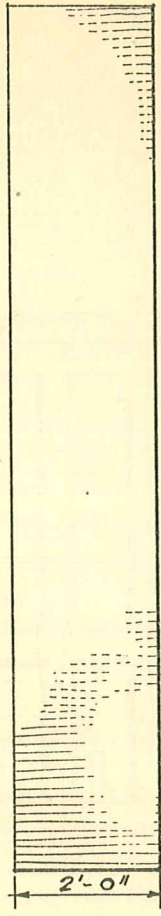
Double hung, 24 light, built window and casing. Other windows are illustrated on page 24.

No. S-330	Window
Unpainted	\$15.00
Painted	19.75
No. S-339	Plug
Unpainted	\$2.00
Painted	3.50

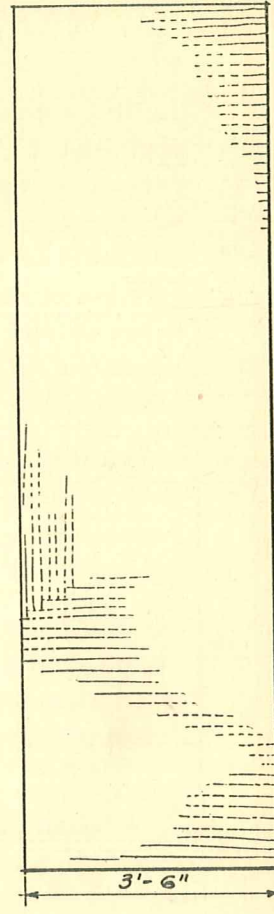
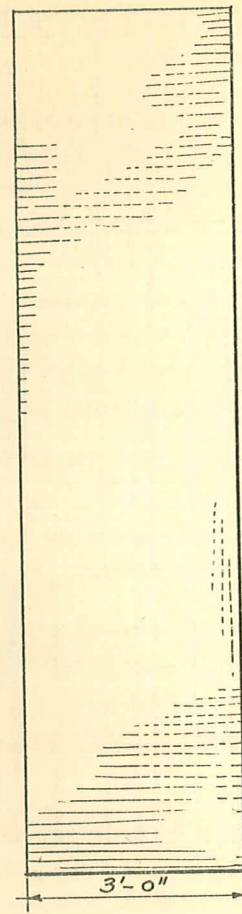
PLAIN  
FLATS



	Unpainted	Painted
Flat 1' x 12'. No. S-101	\$7.50	\$ 8.50
Flat 1'6"x 12'. No. S-102	8.50	10.00



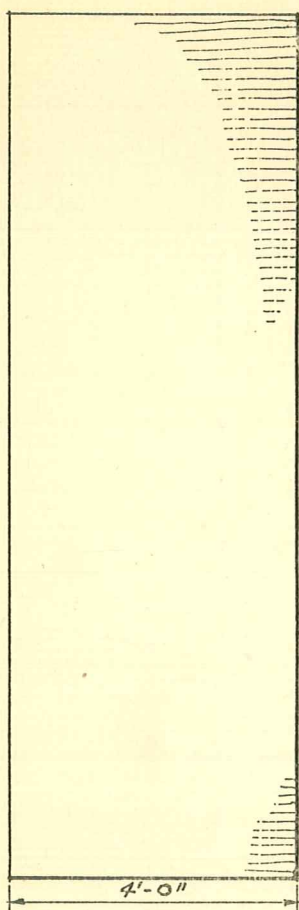
	Unpainted	Painted
Flat 2' x 12'. No. S-103 . . . .	\$9.00	\$11.00
Flat 2'6" x 12'. No. S-104 . . . .	9.50	12.00



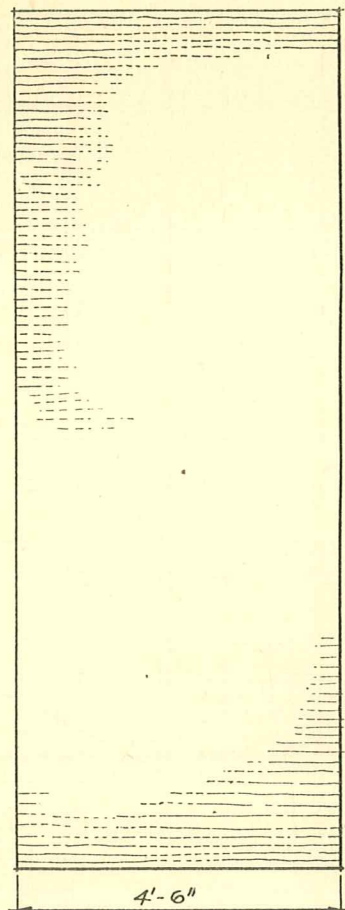
	Unpainted	Painted
Flat 3' x 12'. No. S-105 . . . . .	\$10.00	\$13.00
Flat 3'6" x 12'. No. S-106 . . . . .	11.50	15.00

All flats come completely equipped with lashline, eye cleat, brace cleat, lash cleat, and are covered with heavy flameproofed scenery canvas.

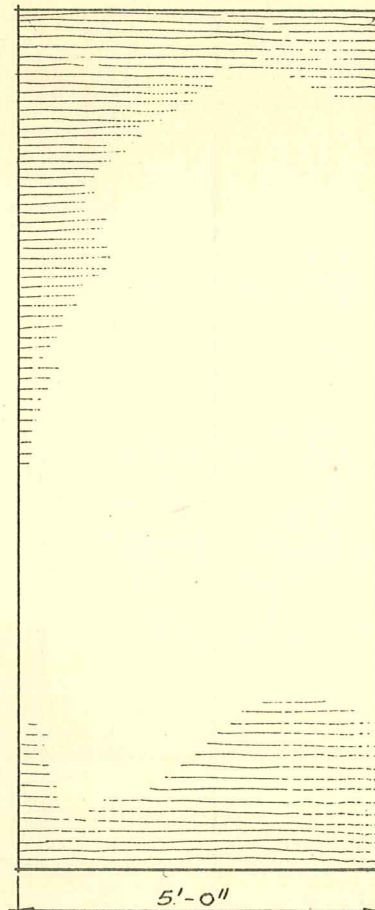
For 14 foot flats, add to prices given . . \$1.00  
For 16 foot flats, add to prices given . . 2.00  
For 18 foot flats, add to prices given . . 3.00

PLAIN  
FLATS

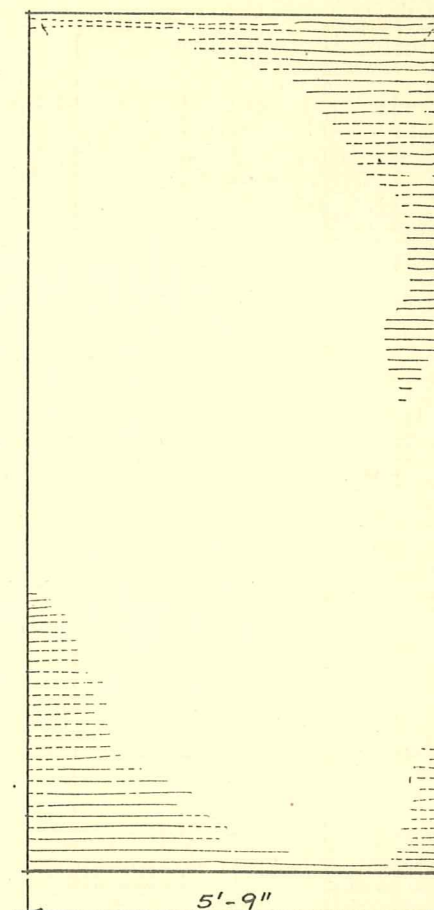
Flat 4' x 12' . . . . . No. S-107  
Unpainted \$13.00  
Painted 17.00



Flat 4'6" x 12' . . . . . No. S-108  
Unpainted \$13.50  
Painted 18.00



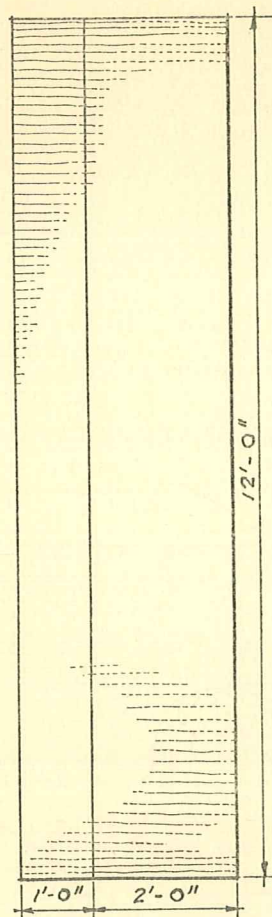
Flat 5' x 12' . . . . . No. S-109  
Unpainted \$14.00  
Painted 19.00



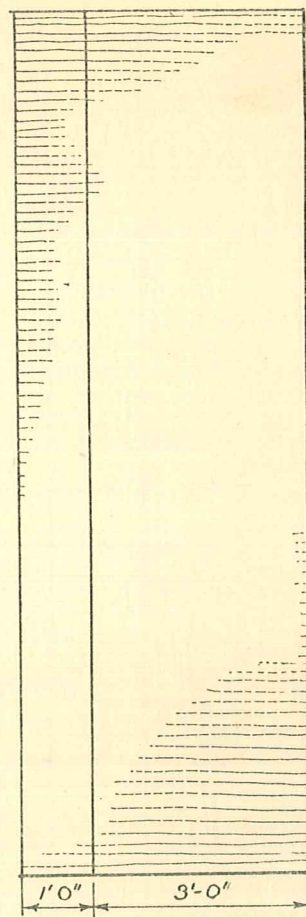
Flat 5'9" x 12' . . . . . No. S-110  
Unpainted \$15.00  
Painted 20.50

Construction of these flats is the same as that used for the New York stage. Highest quality of clear, straight white pine is used; all joins morticed, tenoned and cornerblocked, and all lumber is flameproofed.

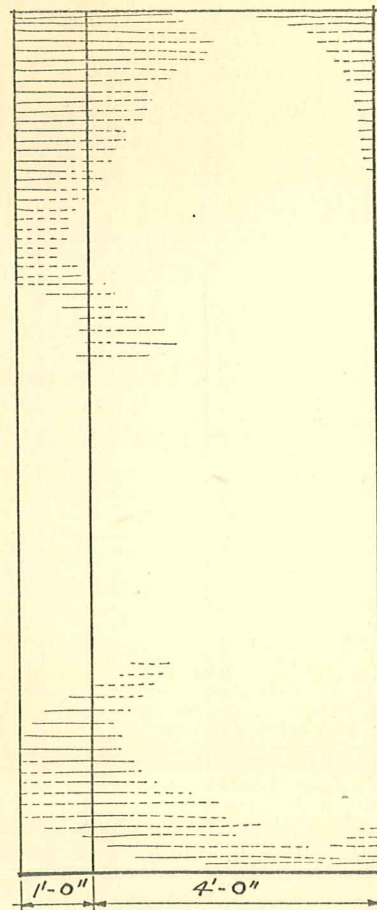
The painting of these flats can be done from our color schemes, from your specifications, or may be purchased unpainted as listed.

**HINGED  
WINGS**


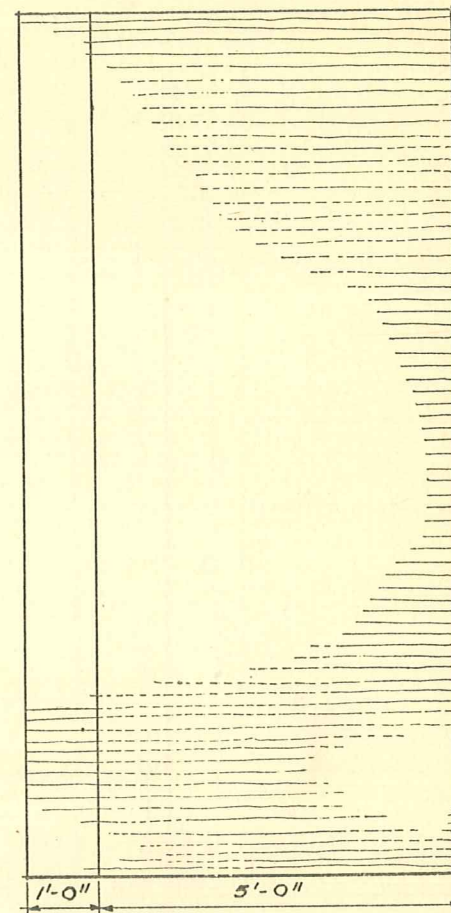
1' & 2', 12' high No. S-201  
Unpainted \$16.50  
Painted 19.50



1' and 3', 12' high . . . No. S-202  
Unpainted \$17.50  
Painted 21.50

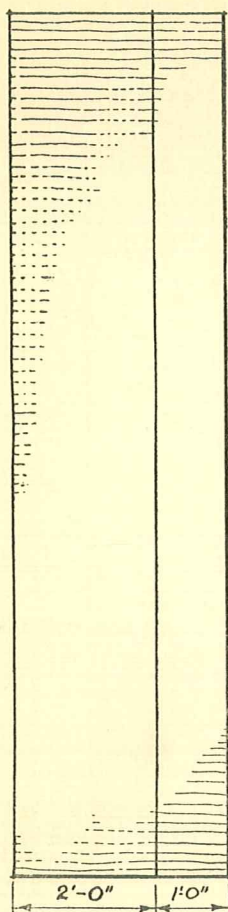


Wings, 1' and 4', 12' high . . . No. S-203  
Unpainted \$20.50  
Painted 25.50

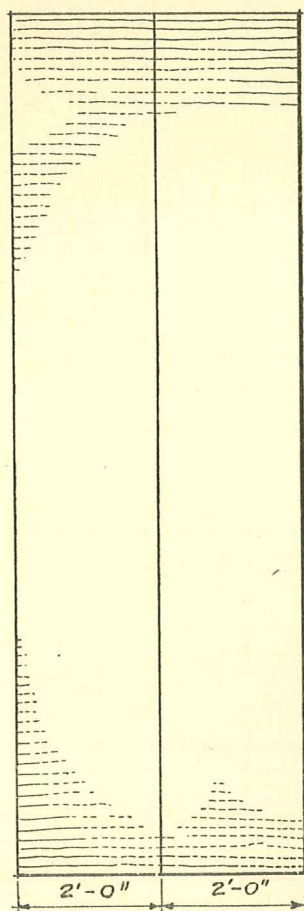


Wings, 1' and 5', 12' high . . . . . No. S-204  
Unpainted \$21.50  
Painted 27.50

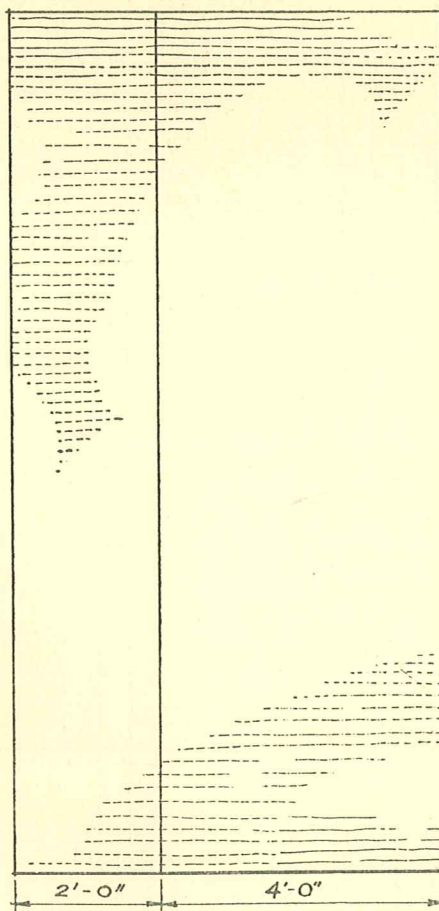
Wings, or hinged flats, are completely equipped with lashline, eye cleat, brace cleat, lash cleat and lashline, and are blind-hinged under the canvas. The advantages of hinged flats are that they are easily and quickly set up, stand by themselves, reduce the number of breaks in the set, and can be used flat as one wing or broken at an angle.



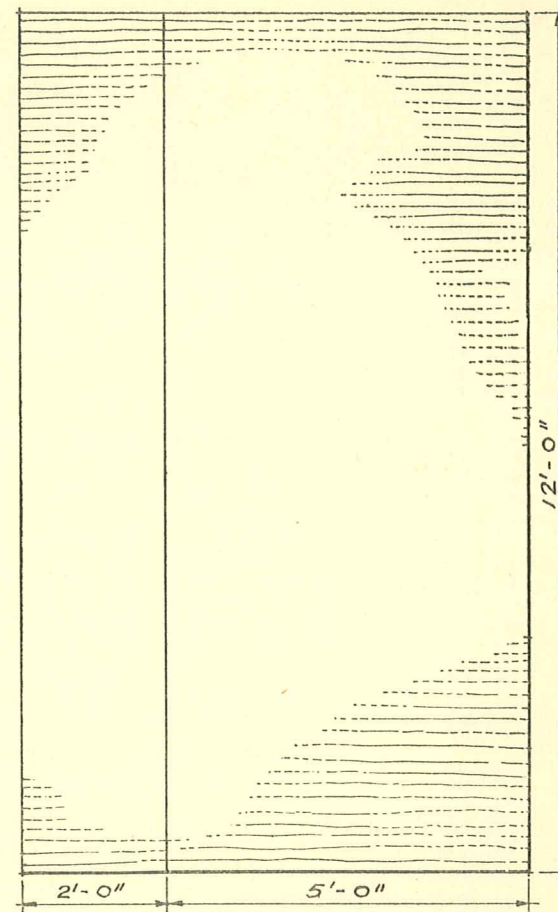
Wings, 2' and 1', 12' high  
No. S-205  
Unpainted \$16.50  
Painted 19.50



Wings, 2' and 2', 12' high  
No. S-206  
Unpainted \$18.00  
Painted 22.00

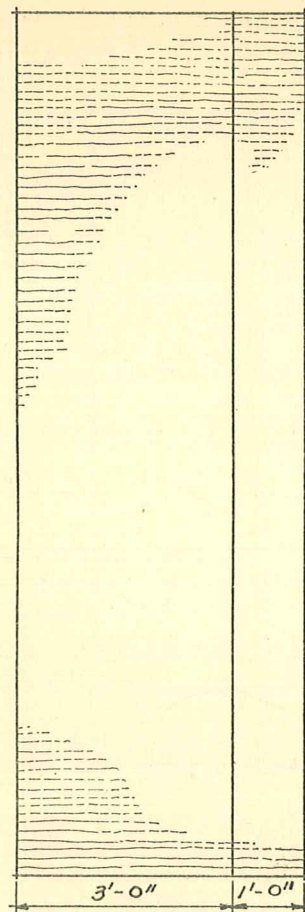


Wings, 2' and 4', 12' high . . . . . No. S-207  
Unpainted \$22.00  
Painted 28.00

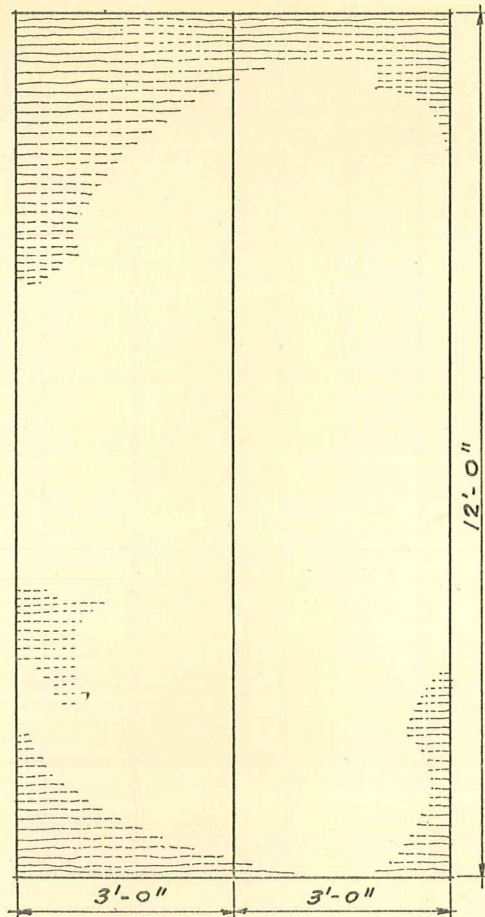


Wings, 2' and 5', 12' high . . . . . No. S-208  
Unpainted \$25.00  
Painted 30.00

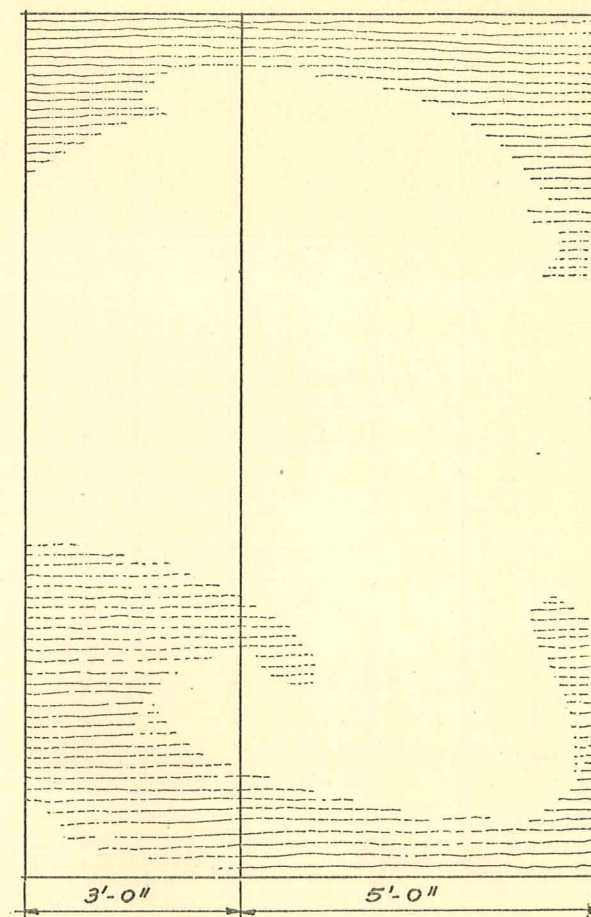
For 14' wings add to prices given . . \$2.00  
For 16' wings add to prices given . . 4.00  
For 18' wings add to prices given . . 6.00

HINGED  
WINGS

Wings, 3', & 1', 12' high No. S-209  
Unpainted \$17.50  
Painted 21.50

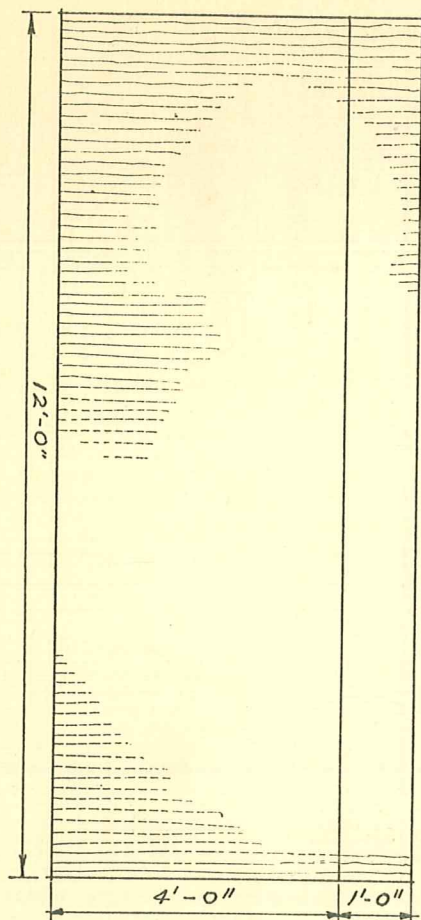


Wings, 3' and 3', 12' high . . . . No. S-210  
Unpainted \$20.00  
Painted 26.00

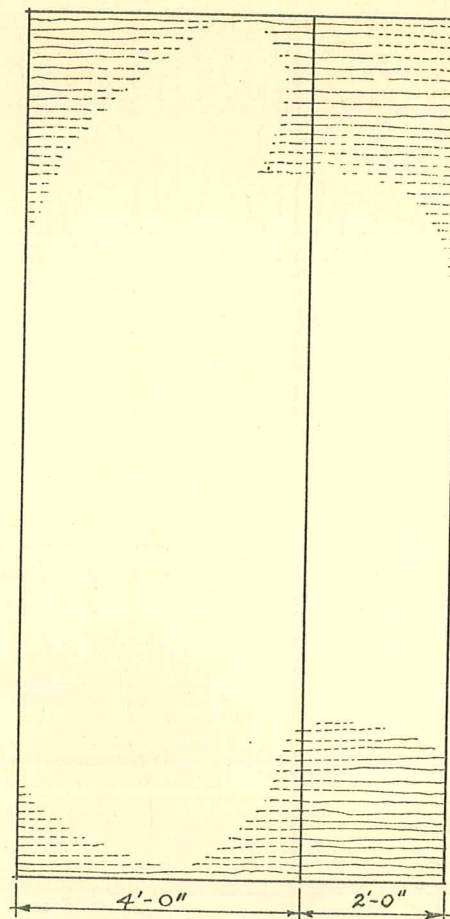


Wings, 3' and 5', 12' high . . . . No. S-211  
Unpainted \$24.00  
Painted 32.00

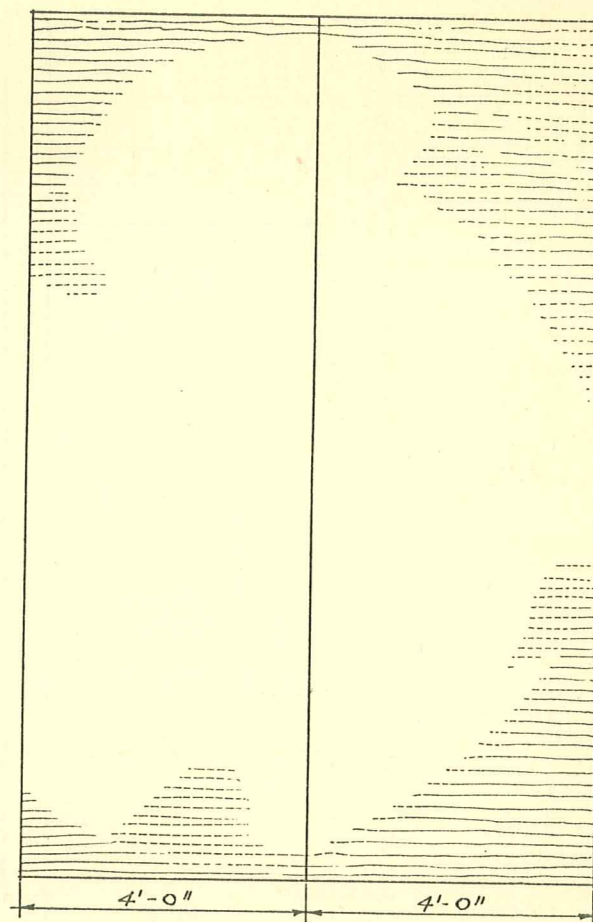
For 14' wings, add to prices given \$2.00  
For 16' wings, add to prices given 4.00  
For 18' wings, add to prices given 6.00



Wings, 4' and 1', 12' high . No. S-212  
 Unpainted \$20.50  
 Painted 25.50

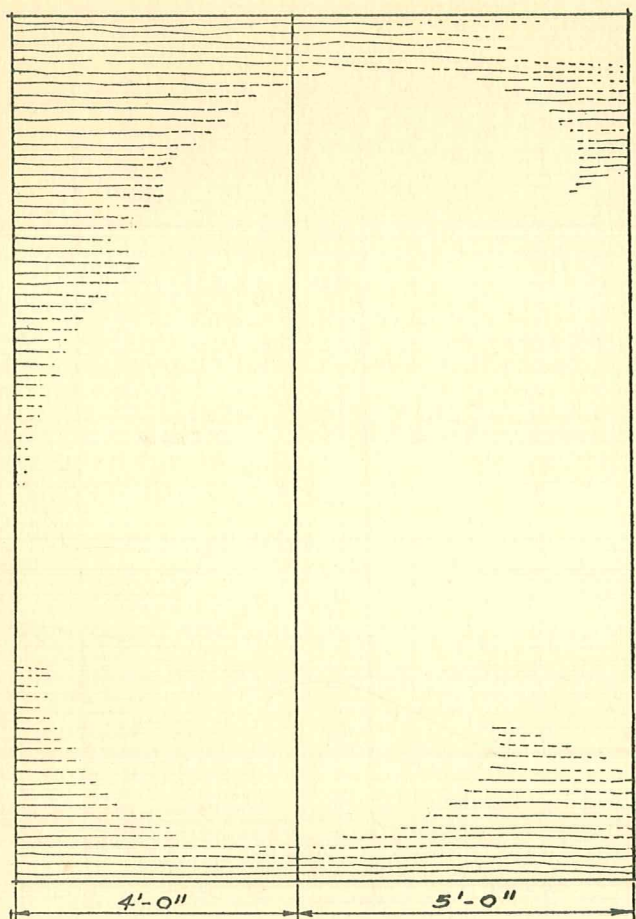


Wings, 4' and 2', 12' high . . . . No. S-213  
 Unpainted \$22.00  
 Painted 28.00



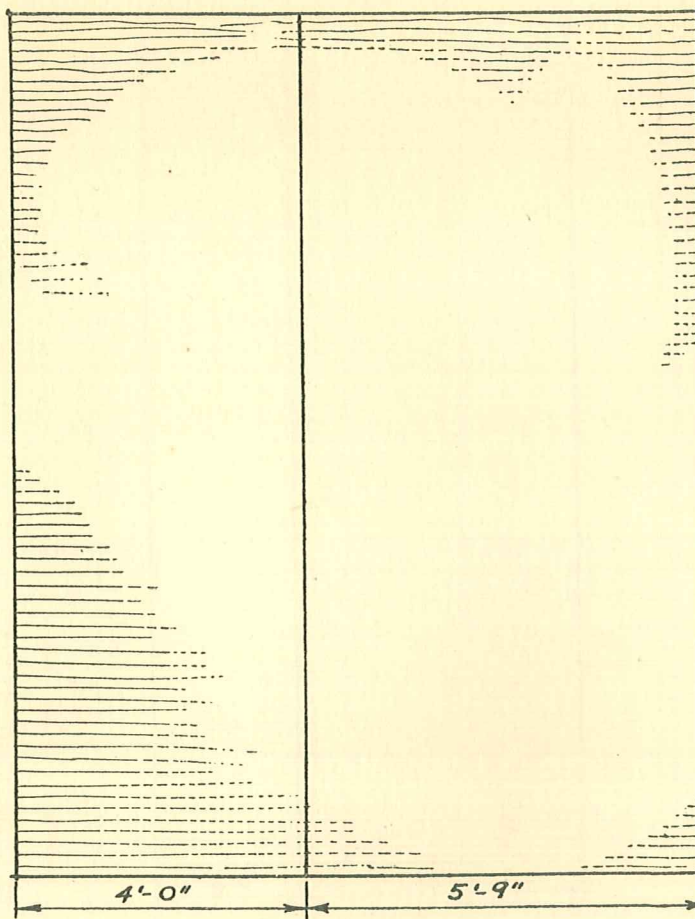
Wings, 4' and 4', 12' high . . . . No. S-214  
 Unpainted \$26.00  
 Painted 34.00

We have devised a method of painting interiors, in neutral tones, which has been found to be very practical. A textured surface is achieved by the use of several warm and cold tints. The colors are so used that, by different arrangements in lighting, all appearances of a different setting are created.



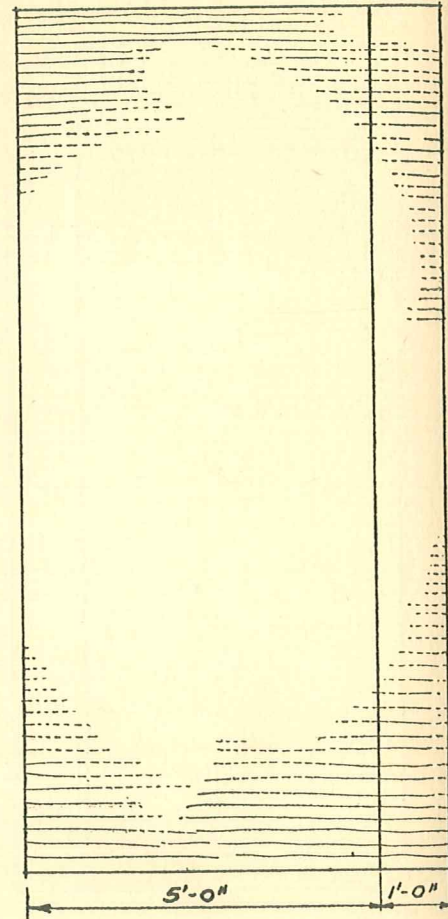
Wings, 4' and 5', 12' high . . . . . No. S-215

Unpainted	\$27.00
Painted	36.00



Wings, 4' and 5'9", 12' high . . . . . No. S-216

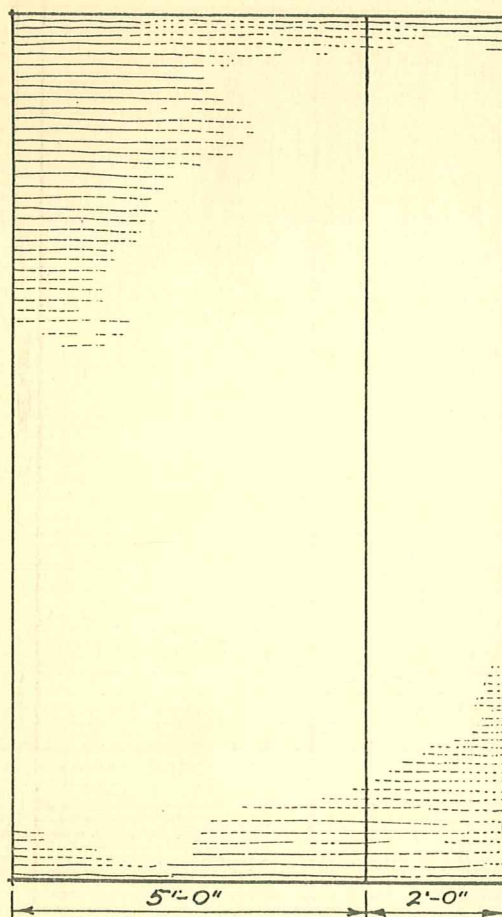
Unpainted	\$28.00
Painted	37.50



Wings, 5' and 1', 12' high . . . . . No. S-217

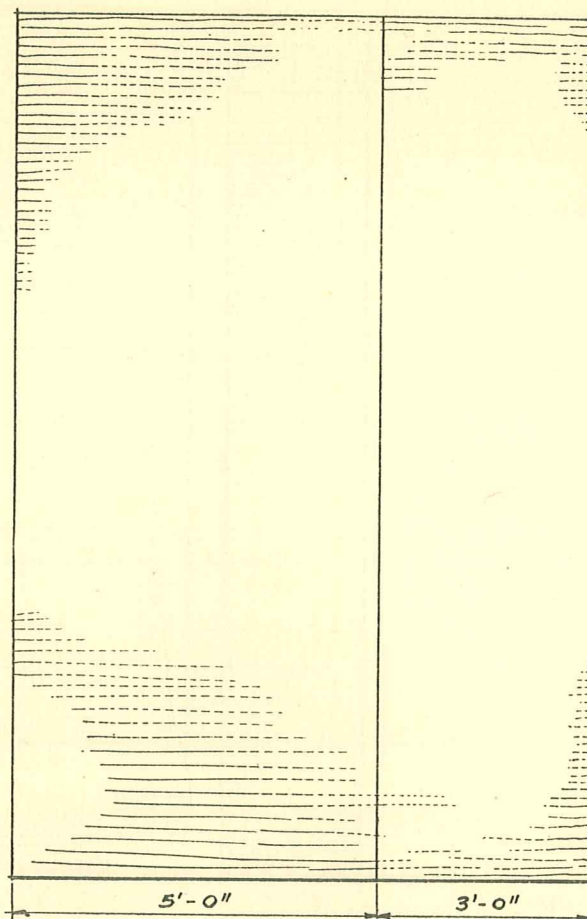
Unpainted	\$21.50
Painted	27.50

For 14' wings, add to prices given . . . . .	\$2.00
For 16' wings, add to prices given . . . . .	4.00
For 18' wings, add to prices given . . . . .	6.00



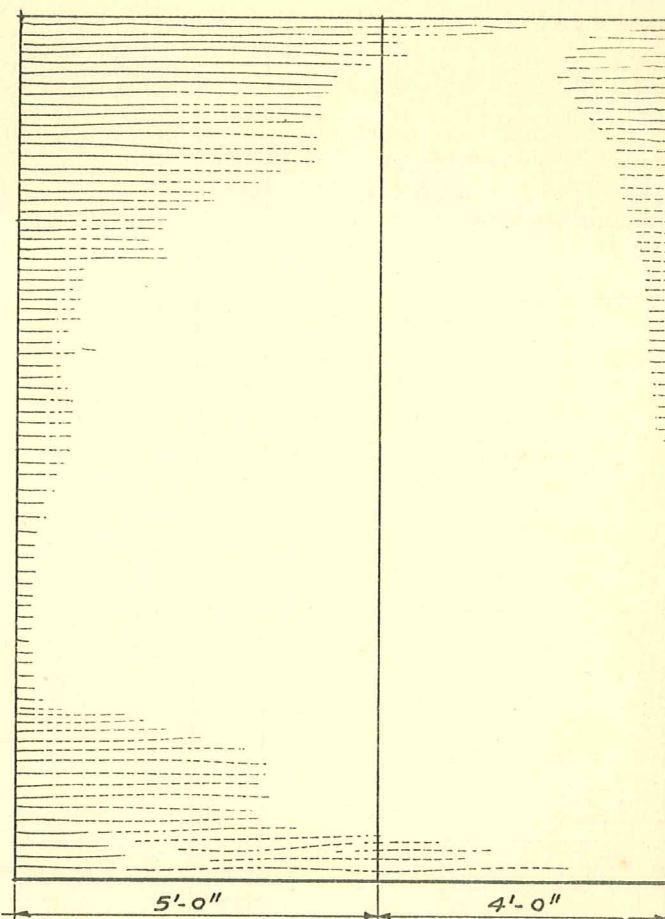
Wings, 5' and 2', 12' high . No. S-218

Unpainted	\$23.00
Painted	30.00



Wings, 5' and 3', 12' high . . . . No. S-219

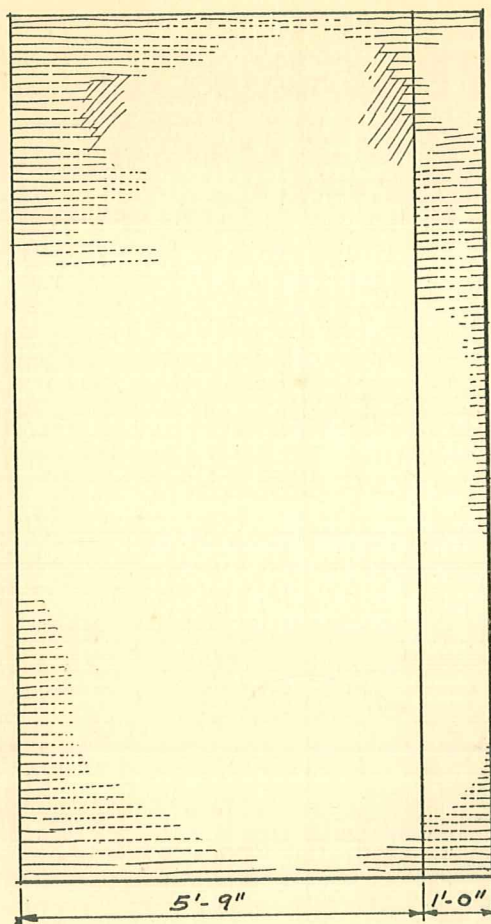
Unpainted	\$24.00
Painted	32.00



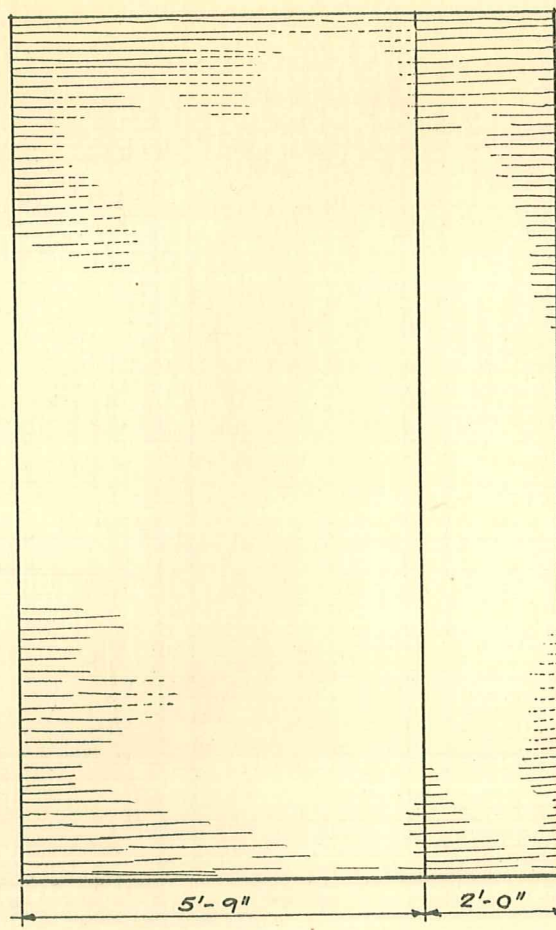
Wings, 5' and 4', 12' high . . . . . No. S-220

Unpainted	\$27.00
Painted	36.00

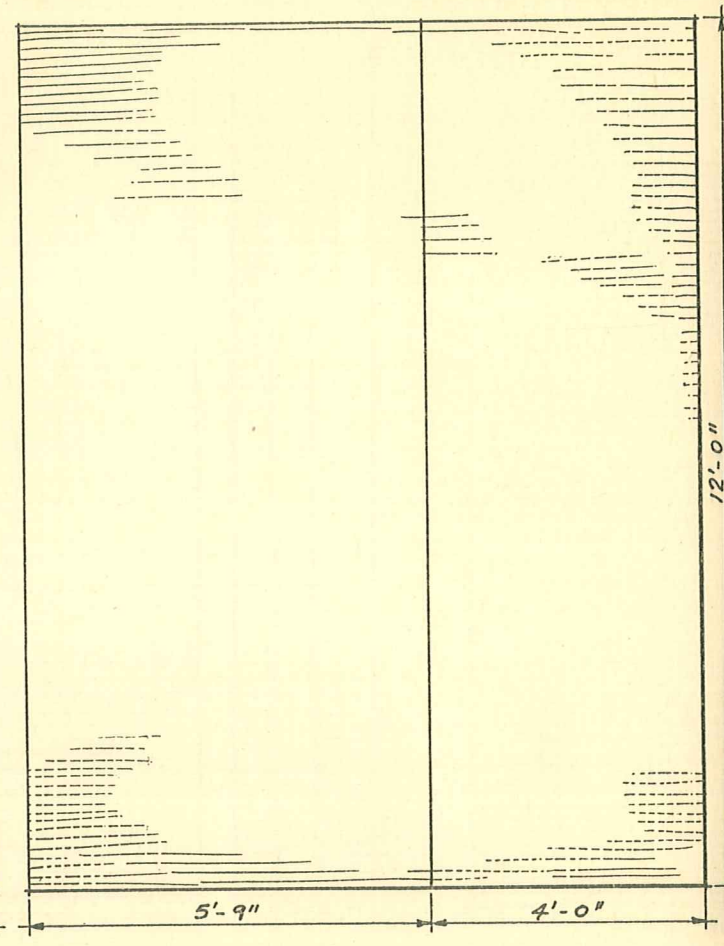
Wings are completely equipped with hardware, and covered with heavy, flameproofed scenery canvas. All battens,—toggles, rails, and stiles are flameproofed.



Wings, 5'9" and 1', 12' high . . . . . No. S-221  
 Unpainted \$22.50  
 Painted 29.00

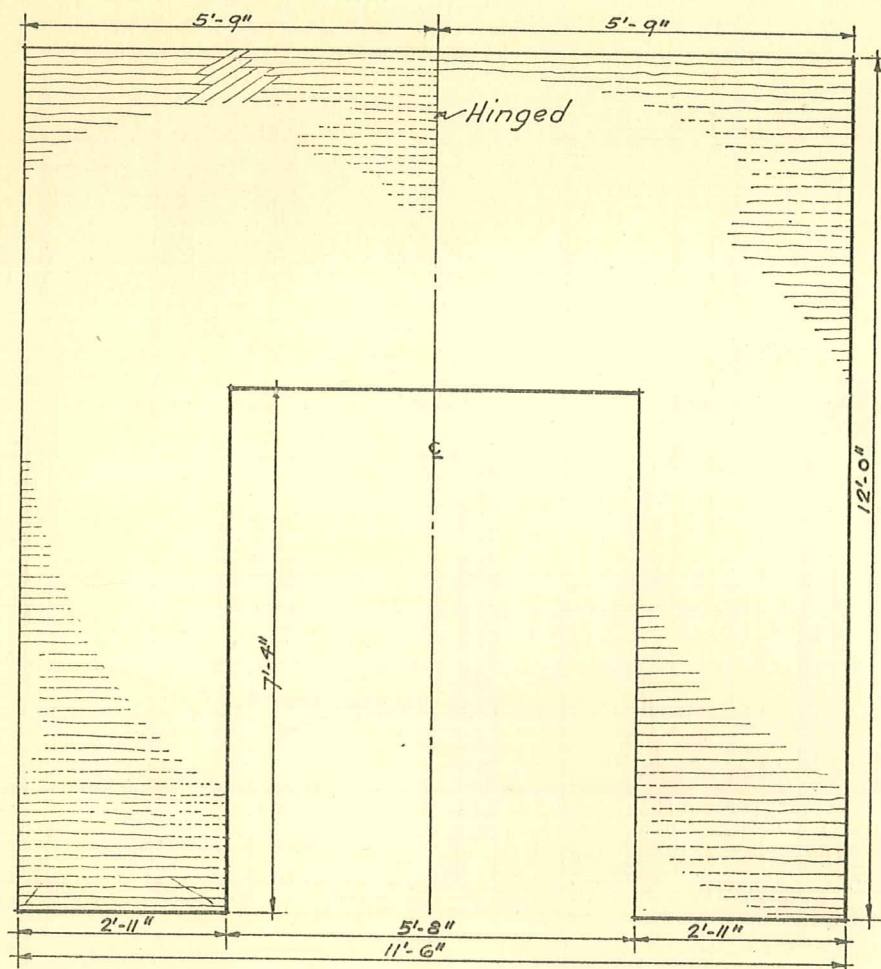


Wings, 5'9" and 2', 12' high . . . . . No. S-222  
 Unpainted \$25.00  
 Painted 32.50



Wings, 5'9" and 4', 12' high . . . . . No. S-223  
 Unpainted \$28.00  
 Painted 37.50

For 14' wings, add to prices given . \$2.00  
 For 16' wings, add to prices given . 4.00  
 For 18' wings, add to prices given . 6.00

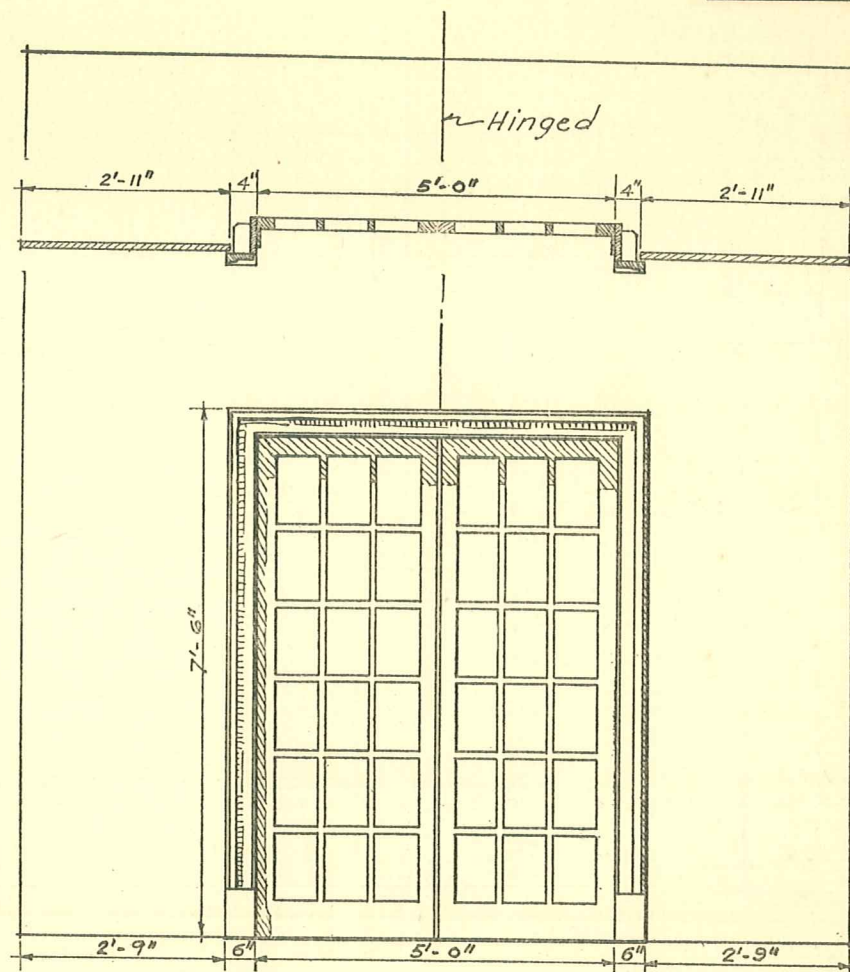


### HINGED FLAT WITH LARGE OPENING

For impressive or dignified entrances, and with plug, large windows. Can be fitted with casings of various styles. Opening 5'8" wide, 7'4" high. Can be used as a plain arch or with French Doors, No. S-225, or, on order, for deep window and window seat, etc.

No. S-224 Wings, 5'9" and 5'9",  
12' high, with opening (French  
Doors not included).

Unpainted	\$31.00
Painted	39.00

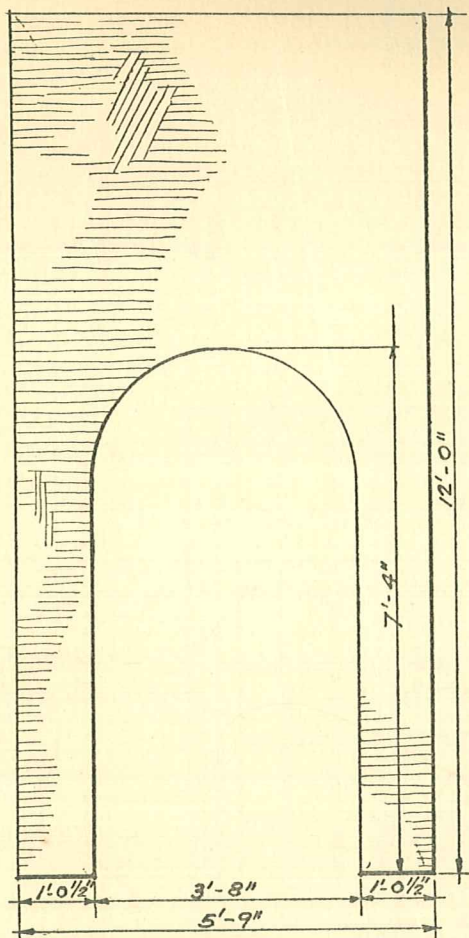


### FRENCH DOORS AND CASING

Fitted for insertion in Hinged Flat No. S-224 as shown. Doors are attached to casing by loose-pin back flaps, so that casing may be used alone. Casing is held to flats by simple lock-hinging device. Casing is built with practical mouldings.

No. S-225 French Doors and  
Casing, 6' x 7'6" over all (flats  
not included).

Unpainted	\$24.00
Painted	29.00

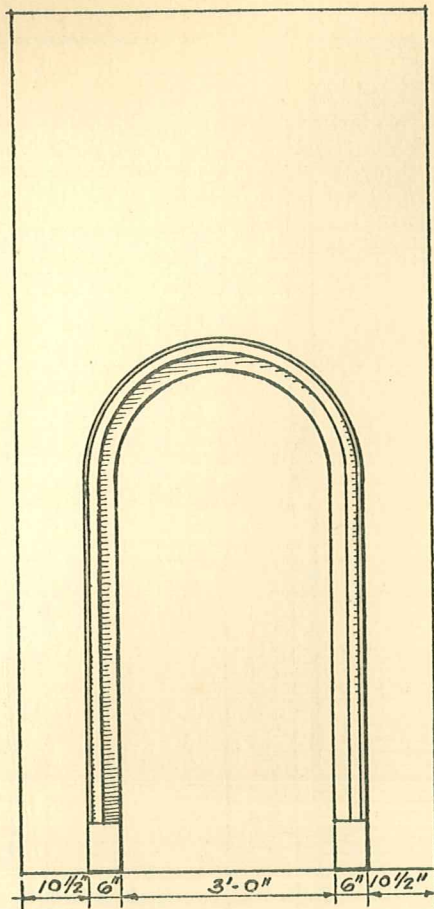


### FLAT WITH ARCHED OPENING

Designed to be used alone, in series, or with trim and door for modern settings. Flat 5'9" x 12', arch 7'4" x 3'8".

**No. S-226** Flat only, priced covered and equipped.

Unpainted	\$16.00
Painted	21.50

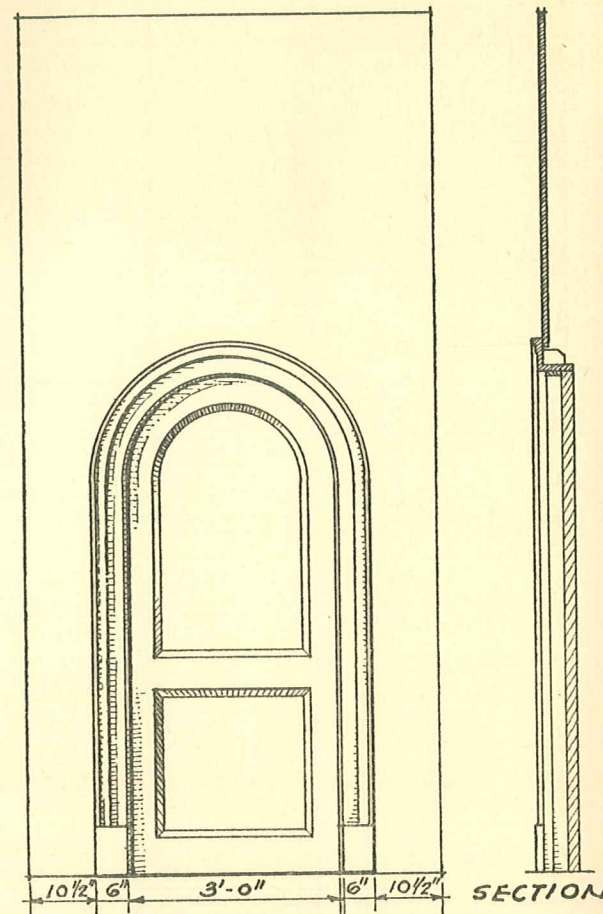


### ARCHED TRIM AND CASING

A deep, dignified casing, (as shown in section at right) designed to insert in Flat No. S-226, equipped with familiar strap hinge device for locking in place.

**No. S-227** Casing only, with practical mouldings.

Unpainted	\$11.00
Painted	13.50

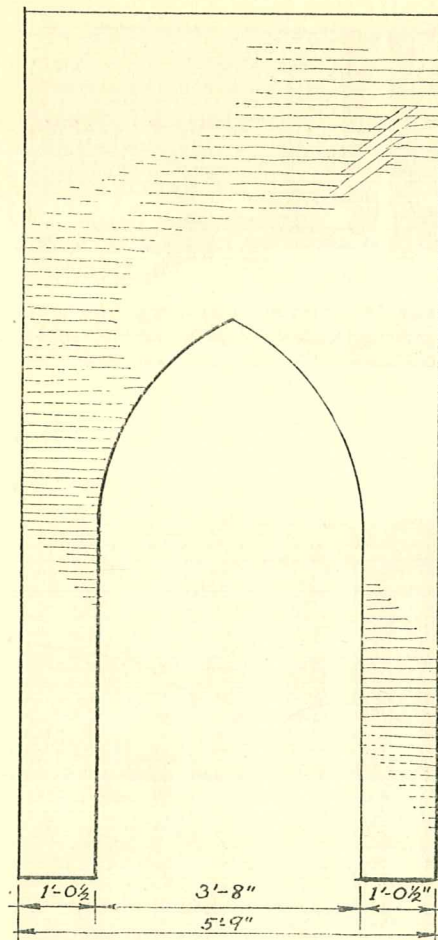


### ARCHED DOOR

A simple, well-designed door, used with Trim and Casing No. S-227. Furnished with detachable loose-pin back flaps, for hanging or detaching.

**No. S-228** Door, without casing, 3' wide, 7' high.

Unpainted	\$22.00
Painted	27.00



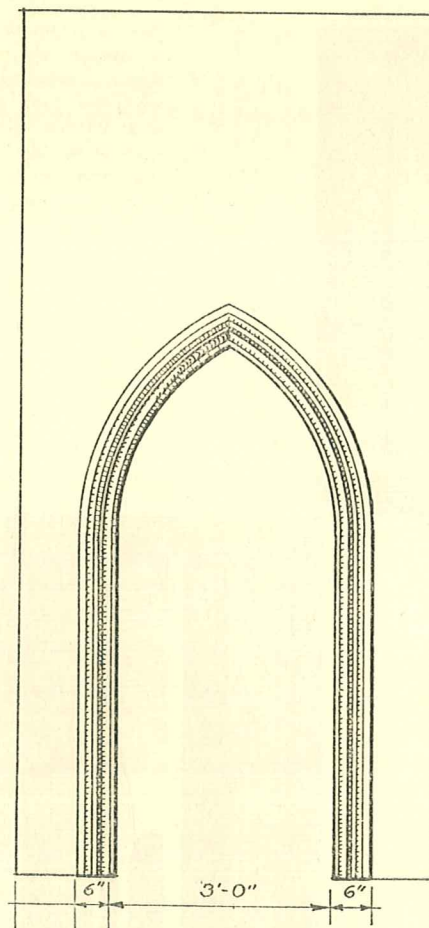
### FLAT WITH GOTHIC ARCH OPENING

May be used alone, with arched casing or with Gothic door. Flat 5'9" x 12', arch 7'4" x 3'8".

**No. S-229** Flat only, priced covered and equipped.

Unpainted \$16.00

Painted 21.50



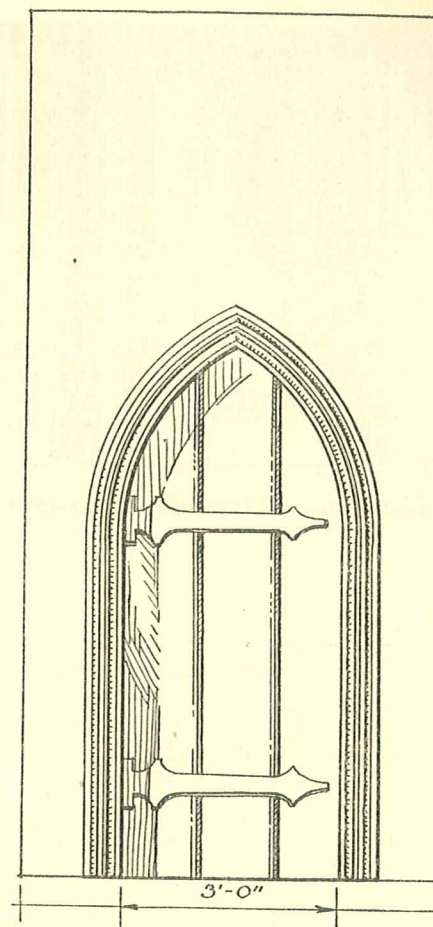
### GOTHIC ARCH TRIM AND CASING

A deep, dignified casing, (as shown in section at right) designed to insert in Flat No. S-229, equipped with familiar strap-hinge device for locking in place.

**No. S-230** Casing only, with practical mouldings.

Unpainted \$11.00

Painted 13.50



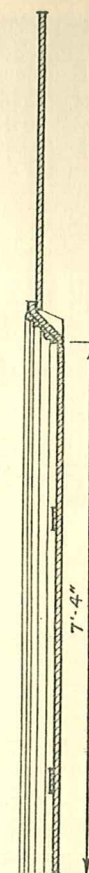
### GOTHIC DOOR

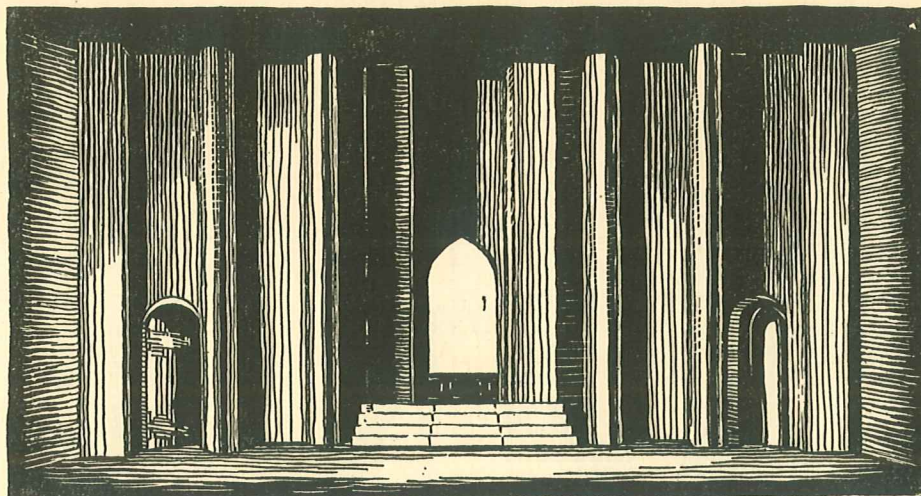
A simple, well-designed door, used with Trim and Casing No. S-230. Furnished with detachable loose-pin back flaps, for hanging or detaching.

**No. S-231** Gothic door only 3' x 7', with built hinges.

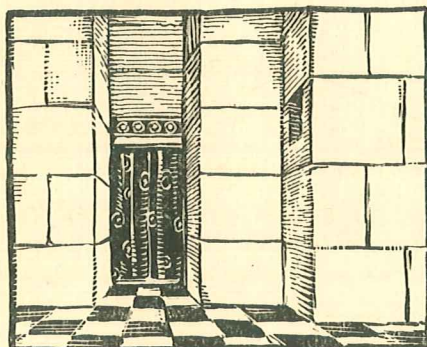
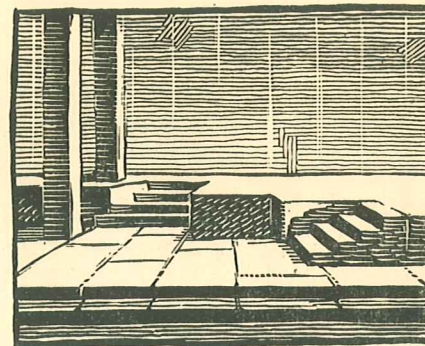
Unpainted \$22.00

Painted 27.00

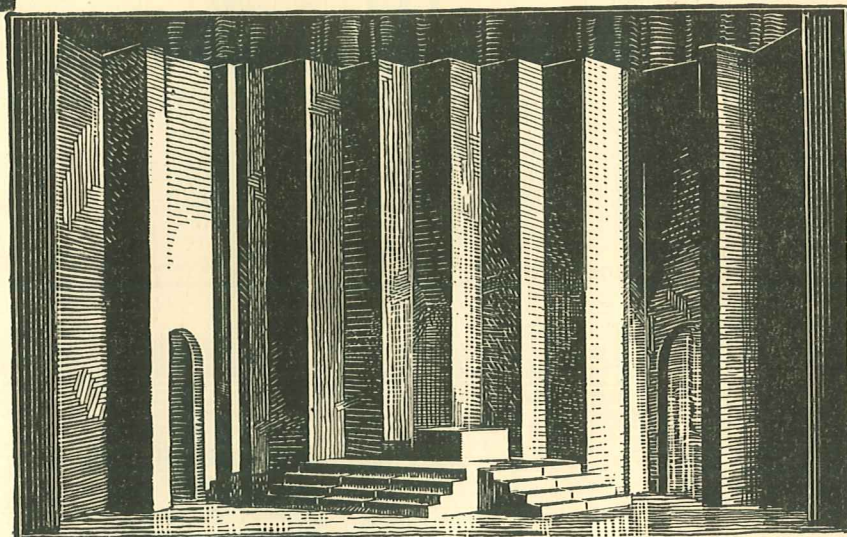




This is a treatment of a design by Adolph Appia, showing how well the unit parallel and platform and step units shown on page 37 lend themselves to interesting arrangements.

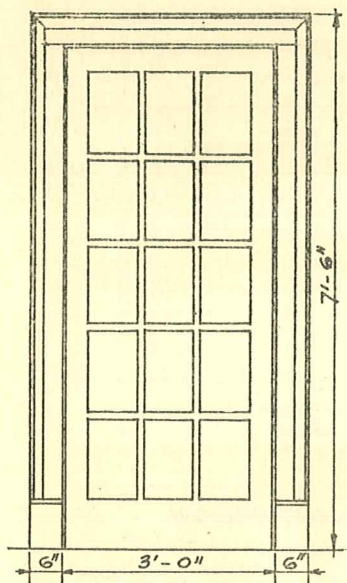


Emil Orlik's design for this Greek setting is easily created with the wings listed on the previous pages. The ideal advantage of the units is that an unlimited number of settings can be composed from them.

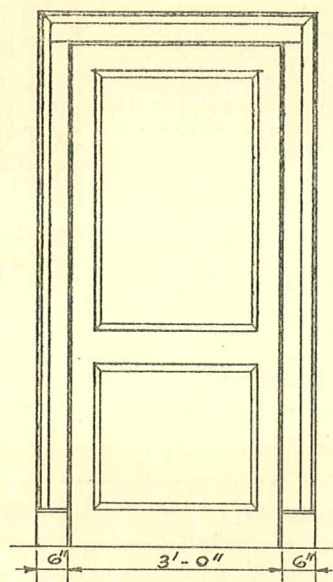


The interiors illustrated on this page can all be planned with the unit flats and wings that appear on the preceding pages, and by using the unit doors, windows, etc., that are on the pages that follow. Whether the setting you wish to create is strictly realistic, suggestive, or stylized—all of the units are easily adapted to any type of setting. The two larger settings shown are rearrangements of practically the same units, from designs of Cleon Throckmorton.

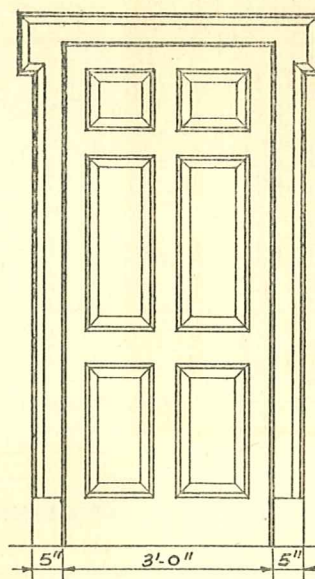
## DOORS

**FRENCH DOOR**

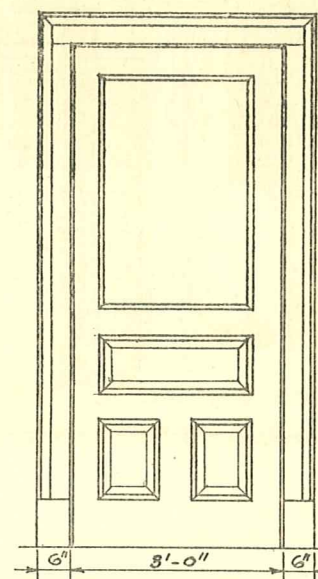
No. S-313  
 Unpainted \$20.00  
 Painted 25.00

**TWO PANEL DOOR**

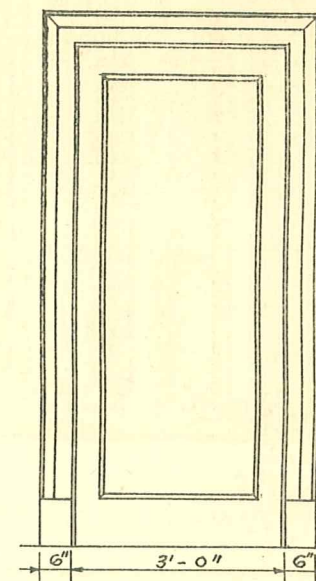
No. S-314  
 Unpainted \$15.00  
 Painted 19.00

**COLONIAL DOOR**

No. S-315  
 Unpainted \$20.00  
 Painted 25.00

**FRONT DOOR**

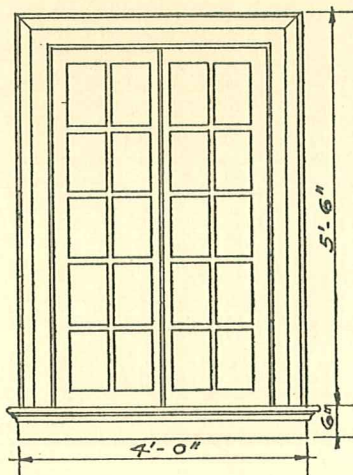
No. S-316  
 Unpainted \$20.00  
 Painted 25.00

**ONE PANEL DOOR**

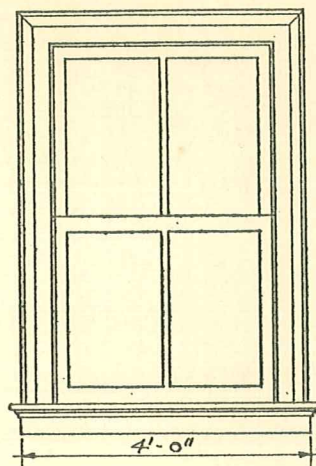
No. S-317  
 Unpainted \$15.00  
 Painted 19.00

These doors are designed to fit in Wing with opening No. S-151, illustrated on page 9. The above prices in each case include 6-inch built casing and trim with door. Doors are hinged with loose-pin back flaps, and may be removed when casings are used alone. Note that these doors have built wooden panels and mouldings, and are not just painted canvas; are well constructed, yet light and easily handled. Other designs will be priced and built to your own specifications.

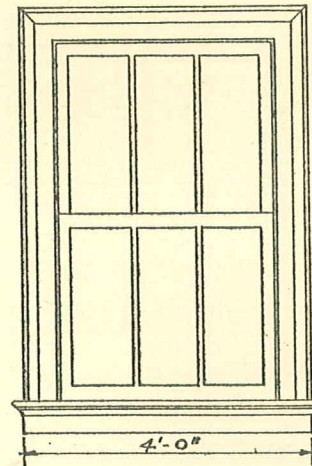
## WINDOWS

**CASEMENT WINDOW**

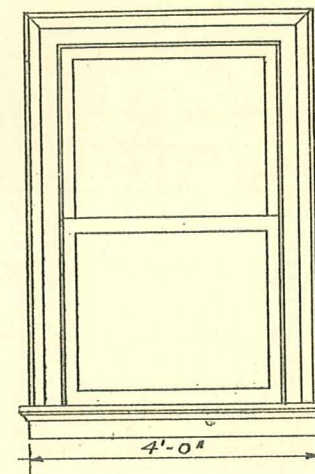
No. S-331  
 Unpainted \$15.00  
 Painted 19.00

**FOUR LIGHT WINDOW**

No. S-332  
 Unpainted \$10.00  
 Painted 13.50

**SIX LIGHT WINDOW**

No. S-333  
 Unpainted \$12.00  
 Painted 15.50

**TWO LIGHT WINDOW**

No. S-334  
 Unpainted \$10.00  
 Painted 13.50

All of the above windows and trim are designed in size to fit into Wing No. S-151 and make a window flat, stopping the lower part of the opening with Plug No. S-339, as shown on page 9.

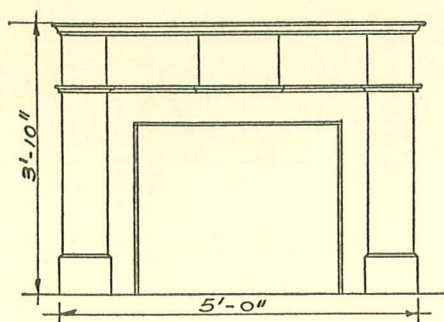
Plugs are not included in prices given on above windows. Only one plug will be required for each wing used, since the inside casing dimensions are standard. Note that the windows have built trim and casings, which are six inches deep, and that all sashes are practical.

**PLUG**

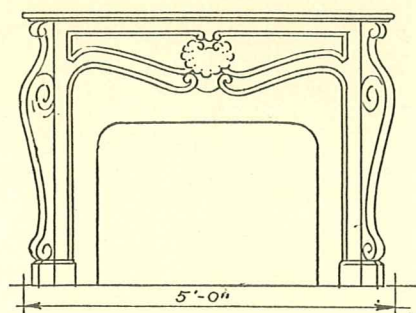
No. S-339  
 Unpainted \$2.00  
 Painted 3.50

Other window designs, including arched and recessed windows to fit Wing No. S-151 will be priced and built to your specifications or to designs which we will submit.

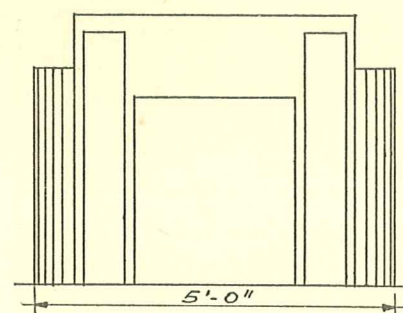
## MANTELS AND FIREPLACES

**COLONIAL FIREPLACE**

No. S-341  
 Unpainted \$15.00  
 Painted 20.00

**FRENCH MANTEL**

No. S-342  
 Unpainted \$25.00  
 Painted 30.00

**MODERN FIREPLACE**

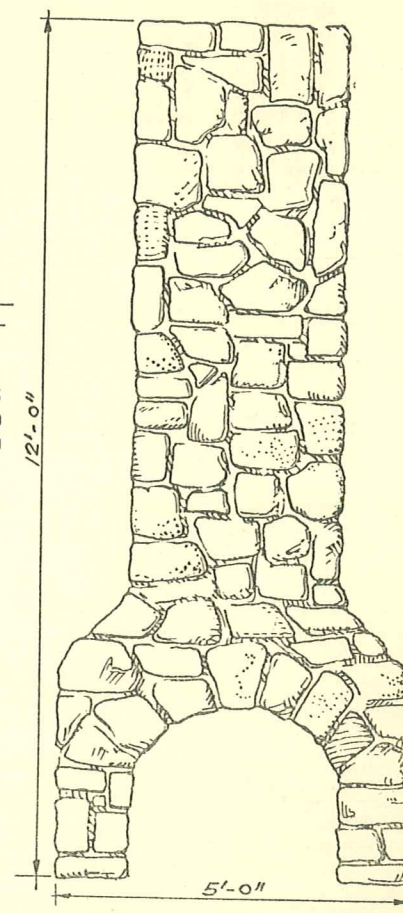
No. S-343  
 Unpainted \$25.00  
 Painted 30.00

**PLUG**

No. S-349  
 Used with man-  
 tels above.  
 Unpainted \$3.00  
 Painted 4.50

The mantels shown are solid and built out with mouldings or stones in relief. They are designed for use with WING No. S-151, as shown on page 9, in conjunction with plug No. S-349; are well constructed, yet light and easily handled. Other special wall units such as sliding panels, wall safes, pivoted picture frames, etc., may be built on order, constructed so they will fit into the same standard wing.

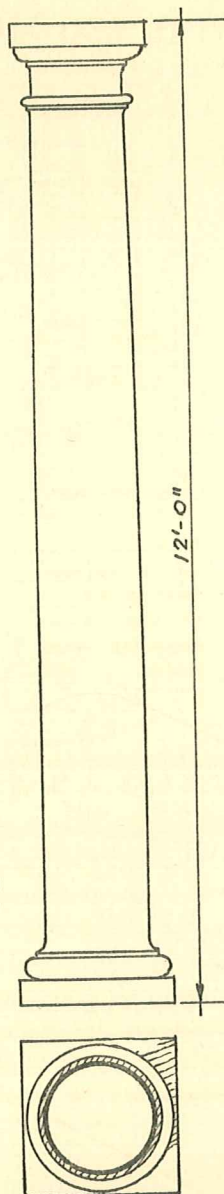
Fire place back-  
 ings for fireplaces  
 illustrated above  
 are included in  
 prices quoted.

**STONE FIREPLACE**

No. S-344  
 Unpainted \$35.00  
 Painted 42.00

**COLUMN**

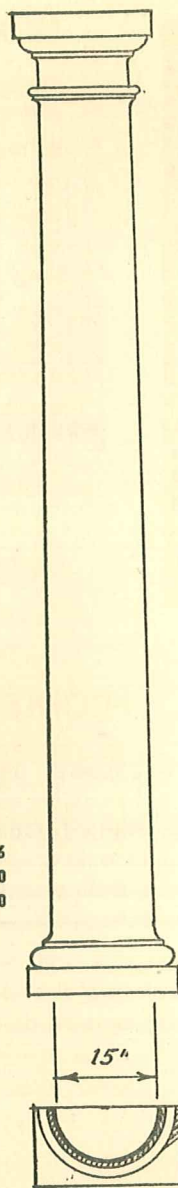
Full round column with cap and base. 12' high, 15" diameter.



No. S-345  
Unpainted \$25.00  
Painted 29.50

**HALF ROUND COLUMN**

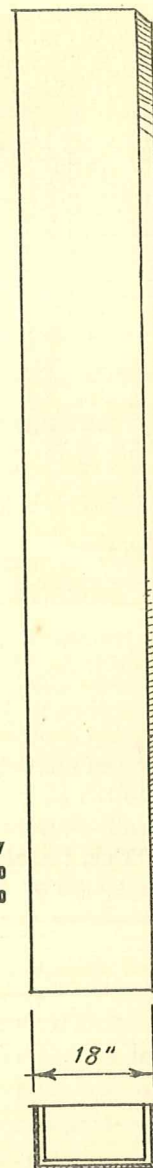
With cap and base, 12' high, 15" diameter.



No. S-346  
Unpainted \$19.00  
Painted 23.00

**SQUARE PILASTER**

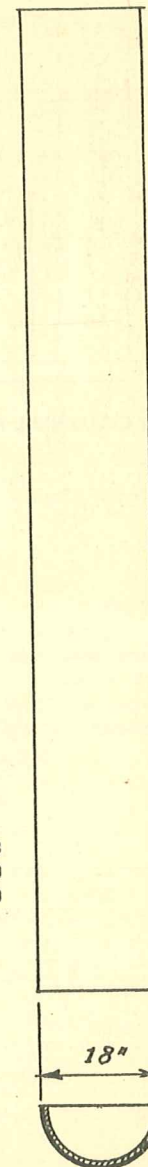
Without trim, 12' high, 18" diameter.



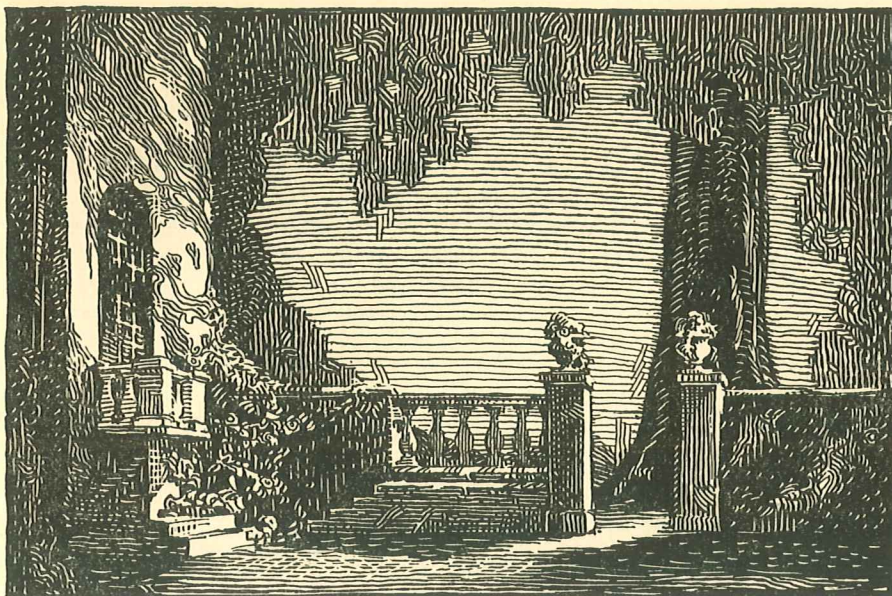
No. S-347  
Unpainted \$10.00  
Painted 14.00

**HALF ROUND COLUMN**

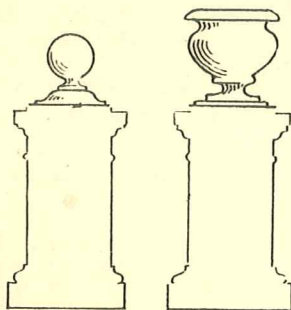
Without trim, 12' high, 18" diameter.



No. S-348  
Unpainted \$12.00  
Painted 16.00



This is a typically Urbanesque exterior, showing how well the units contained on these pages compose themselves into this interesting setting. All the items in this set have been drawn from this catalog.

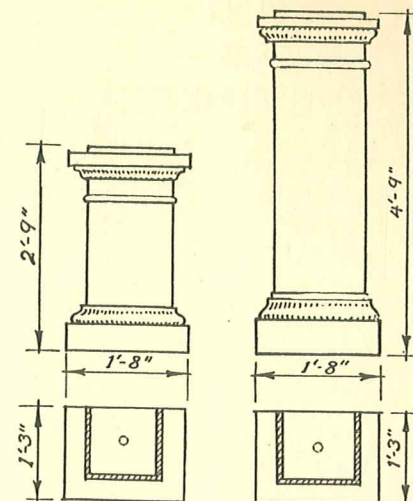


### NEWEL POST ORNAMENTS

No. S-352	Round Newel Cap (Detachable).	Unpainted	\$2.50
		Painted	3.00
No. S-353	Newel Urn (Detachable)	Unpainted	\$5.00
		Painted	5.50

### NEWEL POSTS

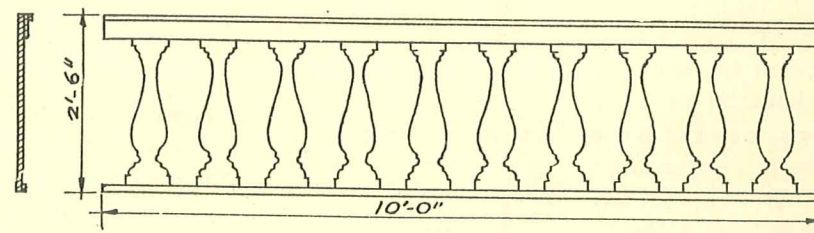
These may be used in connection with the balustrade shown below, are well constructed, yet light and easily handled, and will add an interesting note to the exterior setting. The posts may be used alone or with the detachable ornaments which are shown below.



**No. S-350**  
Small Newel Post  
Three quarter,  
2'9" high, 1'8" w.  
Unpainted \$7.00  
Painted 9.00

**No. S-351**  
Large Newel Post  
Three quarter,  
4'9" high, 1'8" w.  
Unpainted \$10.00  
Painted 12.00

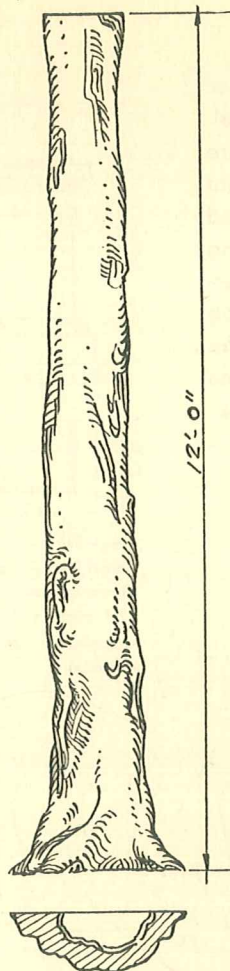
### PROFILE BALUSTRADE



Useful in exterior settings on balconies, terraces, and outside of doors, windows, etc., in interiors. The balustrade is constructed of profile, as shown in section, and is 10' wide and 2'6" high. Other designs built to order.

**No. S-354**  
Balustrade  
Illustrated.  
Unpainted \$15.00  
Painted 19.50

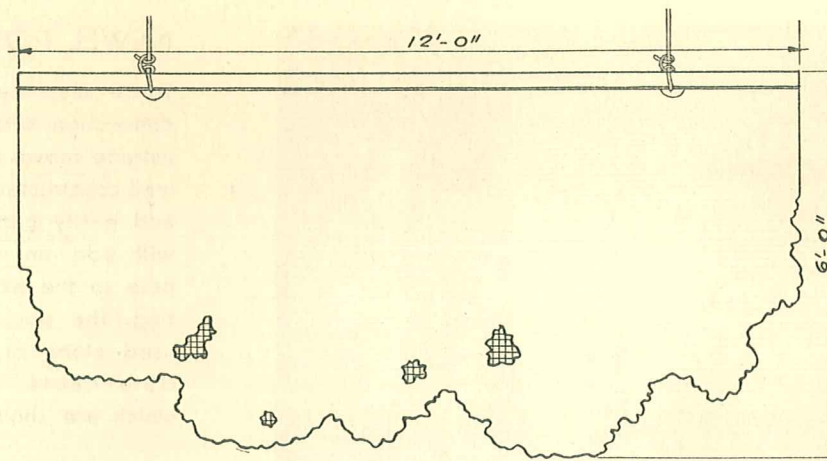
# BUILT TREE TRUNK



A 12' tree trunk, built in relief as shown in section, may be used alone or in conjunction with Tree Tab, No. S-360.

No. S-355

Unpainted \$20.00  
Painted 25.00



# TREE TAB

A 12' foliage border, 6' high, double battened at the top for hanging, as illustrated, dark blue netting glued over cut-outs, used in connection with Built Tree Trunk, No. S-355.

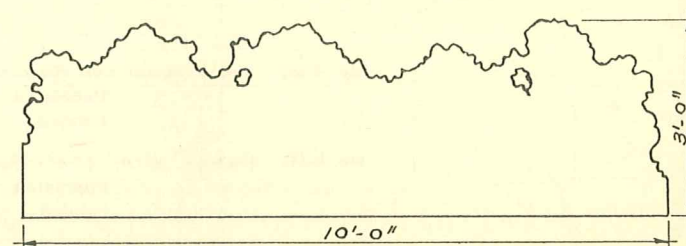
No. S-360

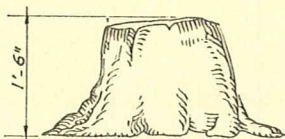
Unpainted \$15.00  
Painted 29.50

Useful in exterior settings, as shubbery, hedges, etc., accordingly as they are painted. Built with profile edge and equipped with jack.

# FOLIAGE GROUNDROW

No. S-361 10' long, 3' high.  
Unpainted \$12.00  
Painted 19.50



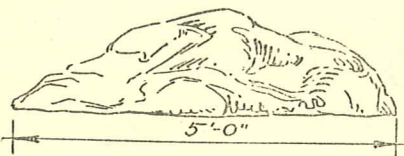


### TREE STUMP

Useful as a seat, chopping block, etc. Built in relief, about 1'6" high, other sizes to your order.

No. S-353

Unpainted . . . . \$7.00  
Painted . . . . . 8.50

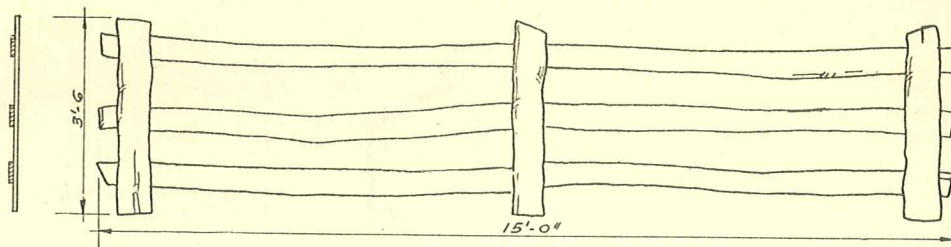


### BUILT ROCK

Provides an interesting touch to an exterior or wood scene, and aids in breaking up otherwise flat surfaces. Built sturdily, in relief, about 5' wide, other sizes to order.

No. S-359

Unpainted \$10.00  
Painted 13.00



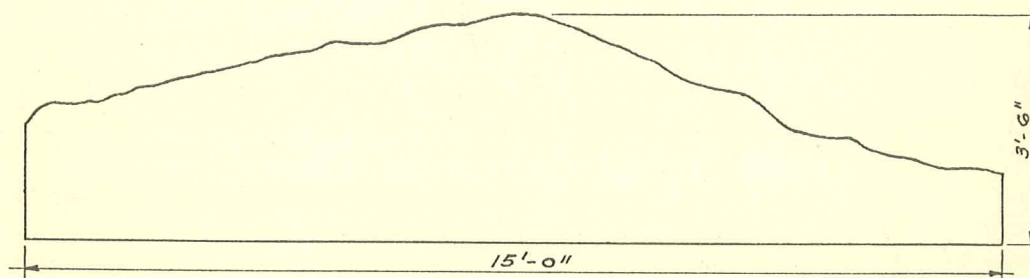
### PROFILE FENCE

Flat cutout, as shown in section, of profile board. 15' section, 3'6" high, illustrated, other sizes on order.

No. S-357

Unpainted \$12.00  
Painted 16.00

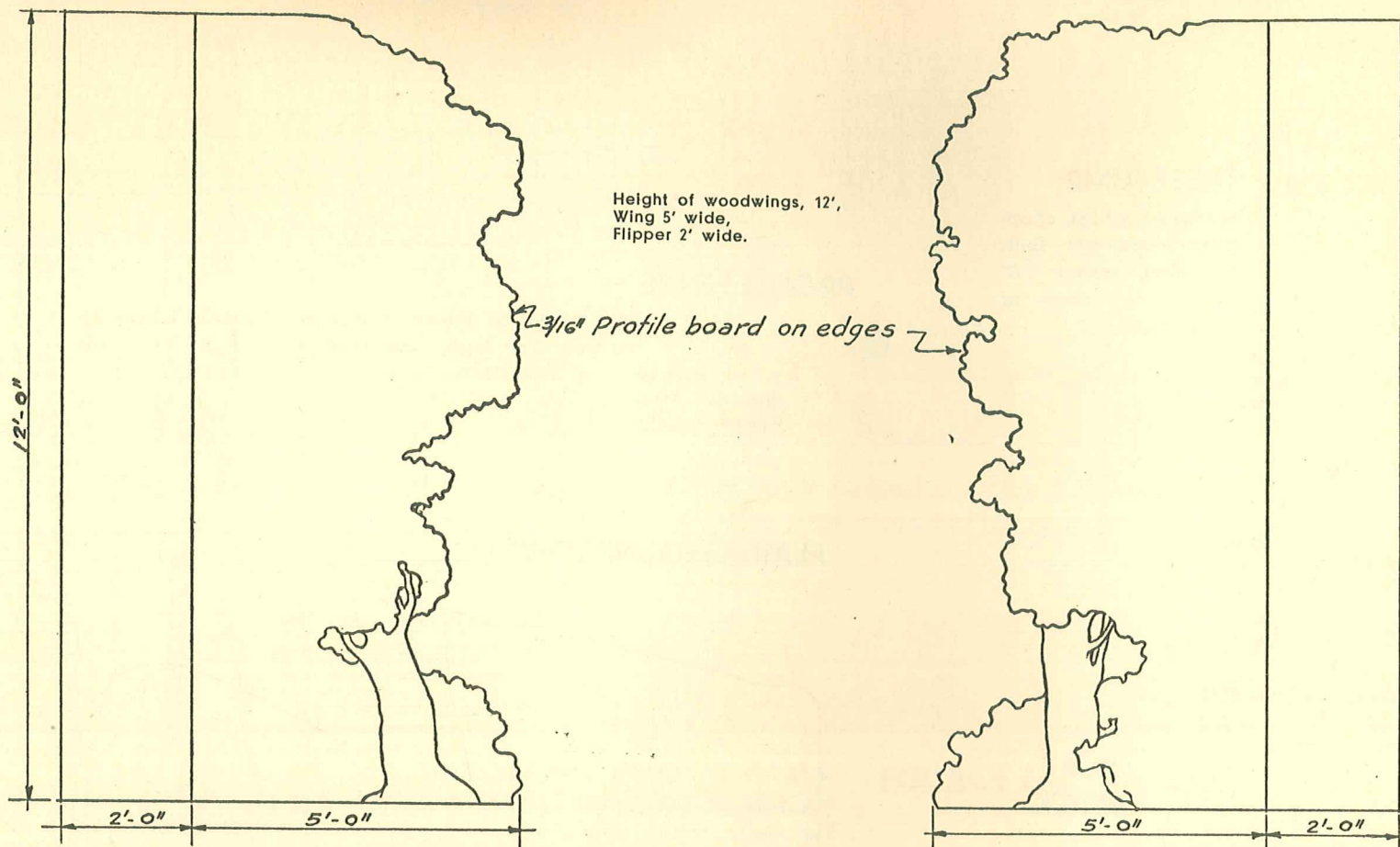
### PLAIN GROUNDROW



Groundrows are invariably necessary in exterior settings, to effect distance, conceal lighting equipment at back of stage, provide crossovers, etc. Groundrows have profile edge, and are equipped with jack for setting, and may be made to any size specified.

No. S-356 Section, 15' long, 3'6" high.

Unpainted \$15.00  
Painted 24.00

WOOD-  
WINGS

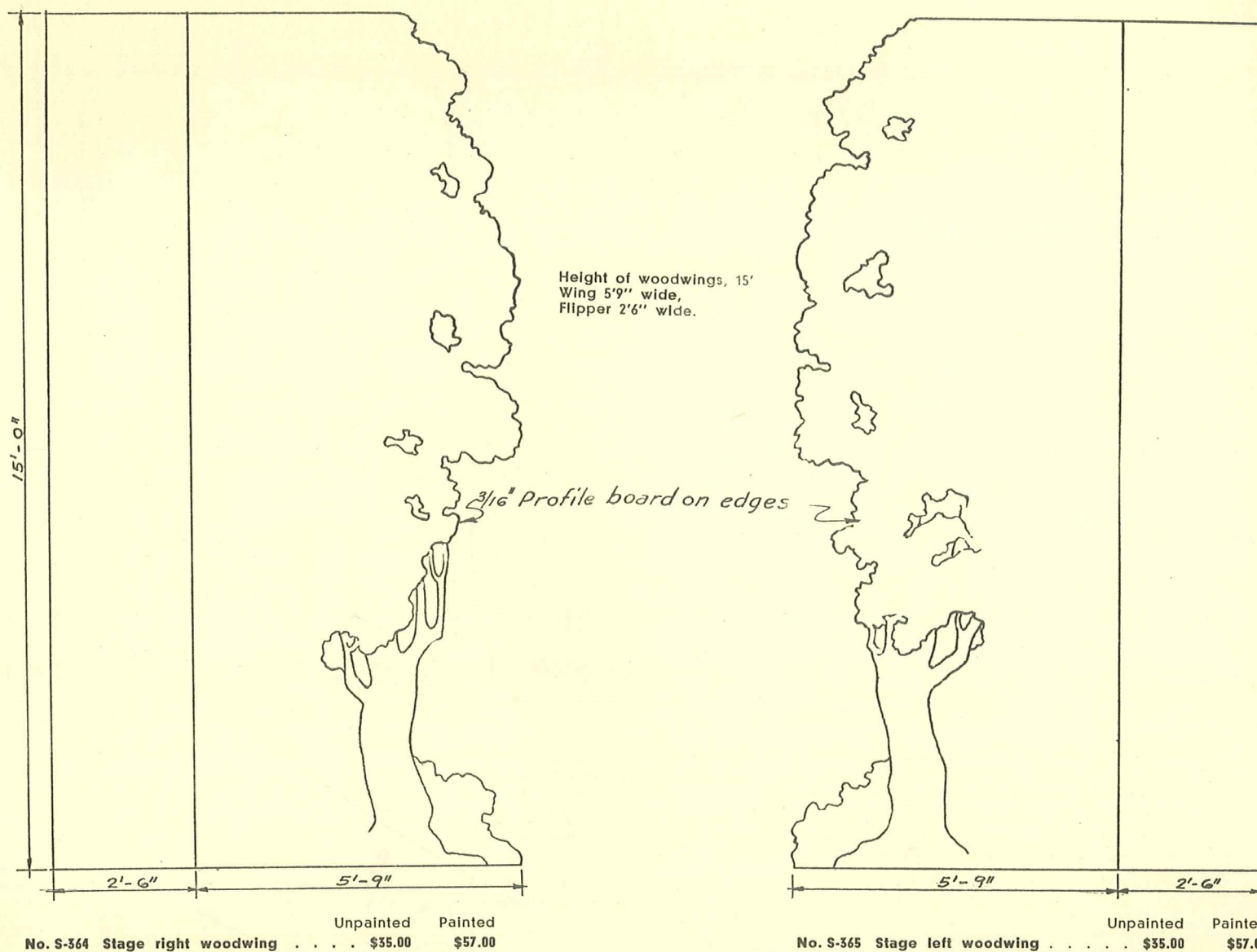
The woodwing can form an essential part of any exterior setting. It helps to dress the stage, is necessary for masking purposes, and may also be used as masking outside of windows and doors in an interior setting.

The woodwings are constructed in the same careful manner as is all Cleon Throckmorton, Inc. scenery, covered with heavy flameproofed scenery canvas, with  $\frac{3}{16}$ " profile on the edges where cut out.

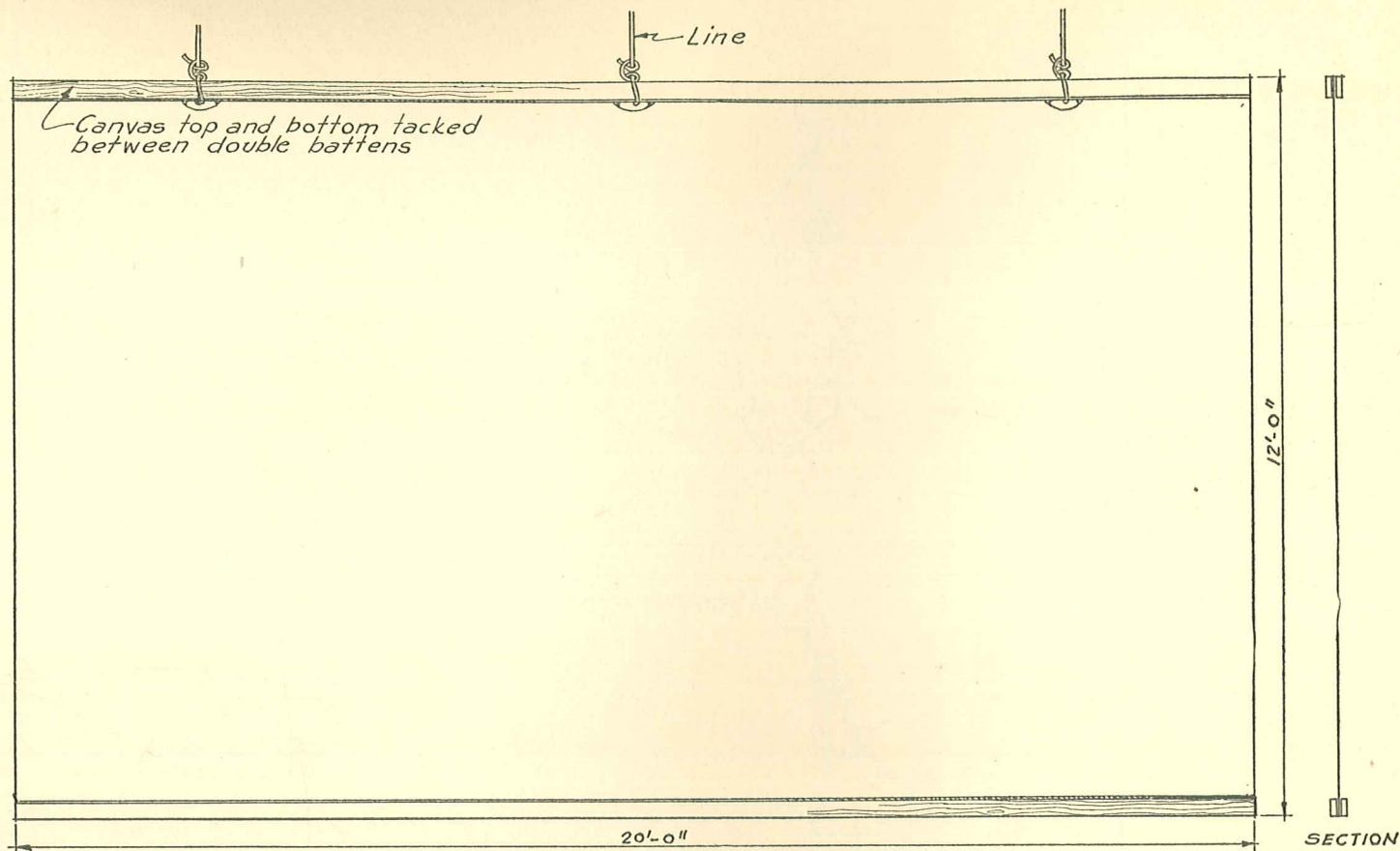
The painted woodwings are from the designs of Cleon Throckmorton and painted in a clear cut, colorful manner, with an "etching-like" quality, or painted from your designs.

		Unpainted	Painted
No. S-362	Stage right woodwing	\$29.50	\$49.50
No. S-363	Stage left woodwing	29.50	49.50

CLEON THROCKMORTON, INC.

WOOD-  
WINGS

## PLAIN DROP

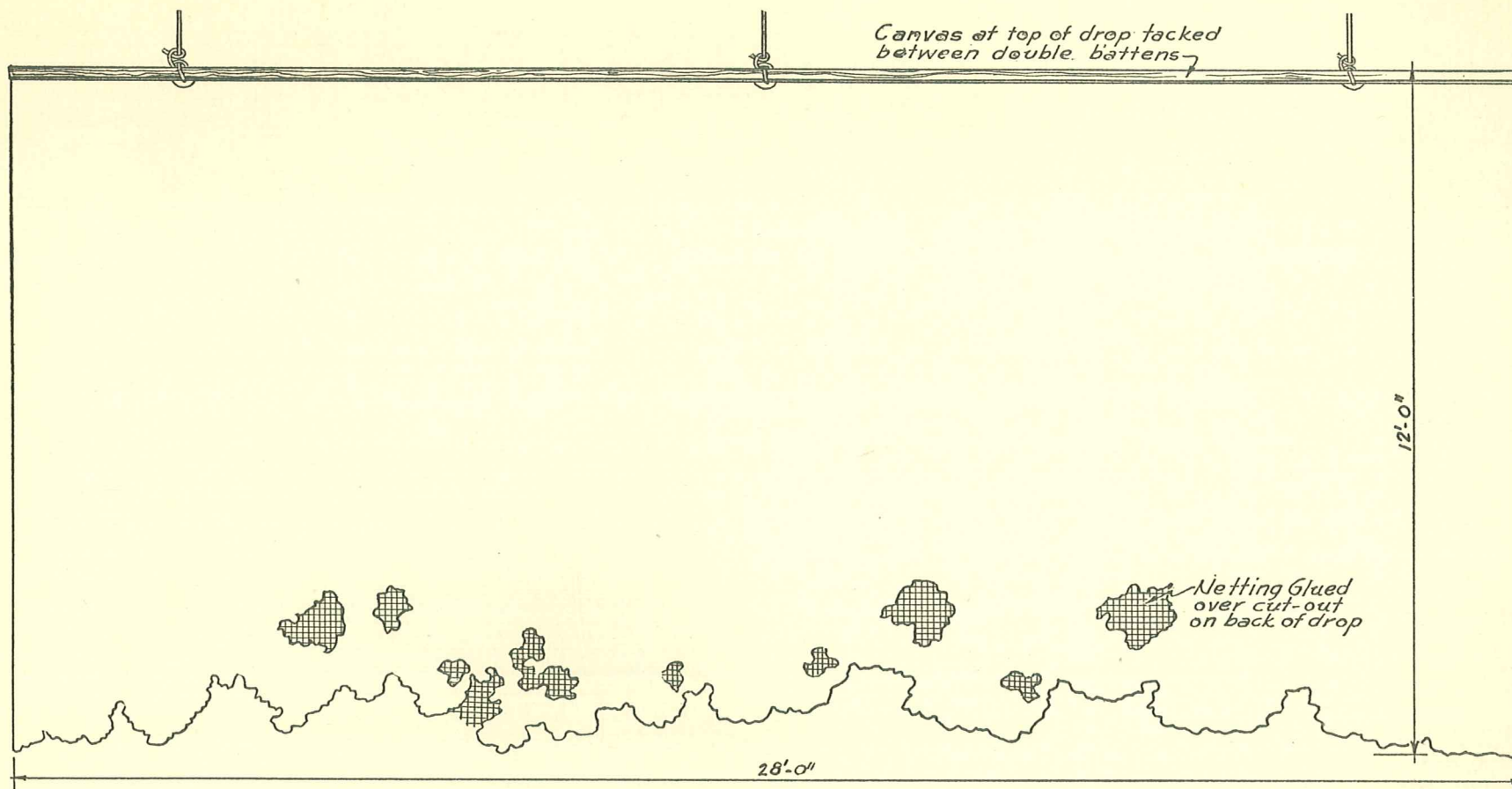


Drop, of heavy flame-proofed canvas, double battened at top and bottom. Drops may be had either unpainted, or painted as sky drops, or as rolling country, garden, forest, street, etc.

The painted drops are all treated in fresh, clean colors, from the designs of Cleon Throckmorton, and can be used for many general purposes such as backgrounds for complete settings, or as backings outside of windows, doors and openings in interior sets. The sky drop in particular, is valuable in backing up many stylized settings, in which pylons, columns, masses of scenery or set pieces compose the set. Drops may also be painted from your own designs or such prints or paintings as you may desire, at the same prices, except in cases of unusual elaborateness.

	Unpainted	Painted Sky	Painted Msc.
No. S-401 12' high by 20' wide . .	\$19.20	\$ 36.00	\$ 48.00
No. S-402 15' high by 24' wide . .	28.80	54.00	72.00
No. S-403 18' high by 30' wide . .	43.20	81.00	108.00
No. S-404 21' high by 35' wide . .	58.80	110.25	147.00
No. S-405 24' high by 40' wide . .	76.80	144.00	192.00

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### CUT FOLIAGE BORDER

Foliage borders are a necessity in many exterior settings, primarily as maskings that will blend well with woodwings, groundrows, trees, etc. Borders are made of heavy flameproofed canvas, double battened at the top, with netting glued over cutouts, and may be had either unpainted or painted from your drawings or the designs of Cleon Throckmorton.

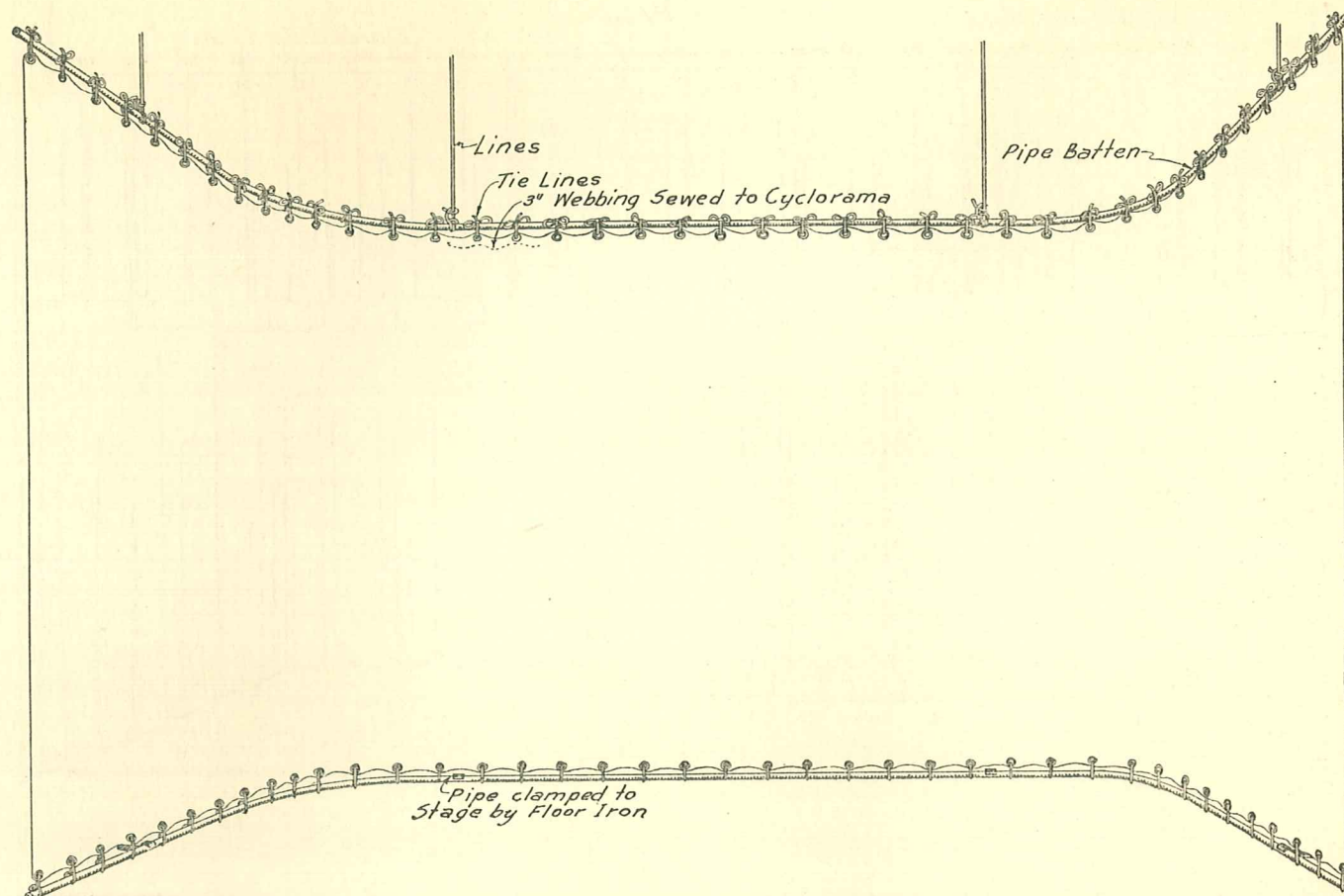
		Unpainted	Painted
No. S-406	6' deep, 20' wide . . . .	\$12.00	\$24.00
No. S-407	9' deep, 24' wide . . . .	21.60	43.20
No. S-408	12' deep, 28' wide . . . .	33.60	67.20
No. S-409	12' deep, 35' wide . . . .	42.00	84.00

## SKY CYCLORAMAS

The sky cyclorama is the prerequisite to modern stage setting. It is designed to take the variety of lighting used for sky and out-door effects.

The cyclorama hangs from two sets of lines (or may be permanently tied off from the ceiling) and has the advantage that it may be flied out of the way in a minute for changing scenery.

Cycloramas are made, ready for hanging, of heavy flameproofed canvas, with webbing, grommets and tie lines, and are furnished either unpainted, or painted.



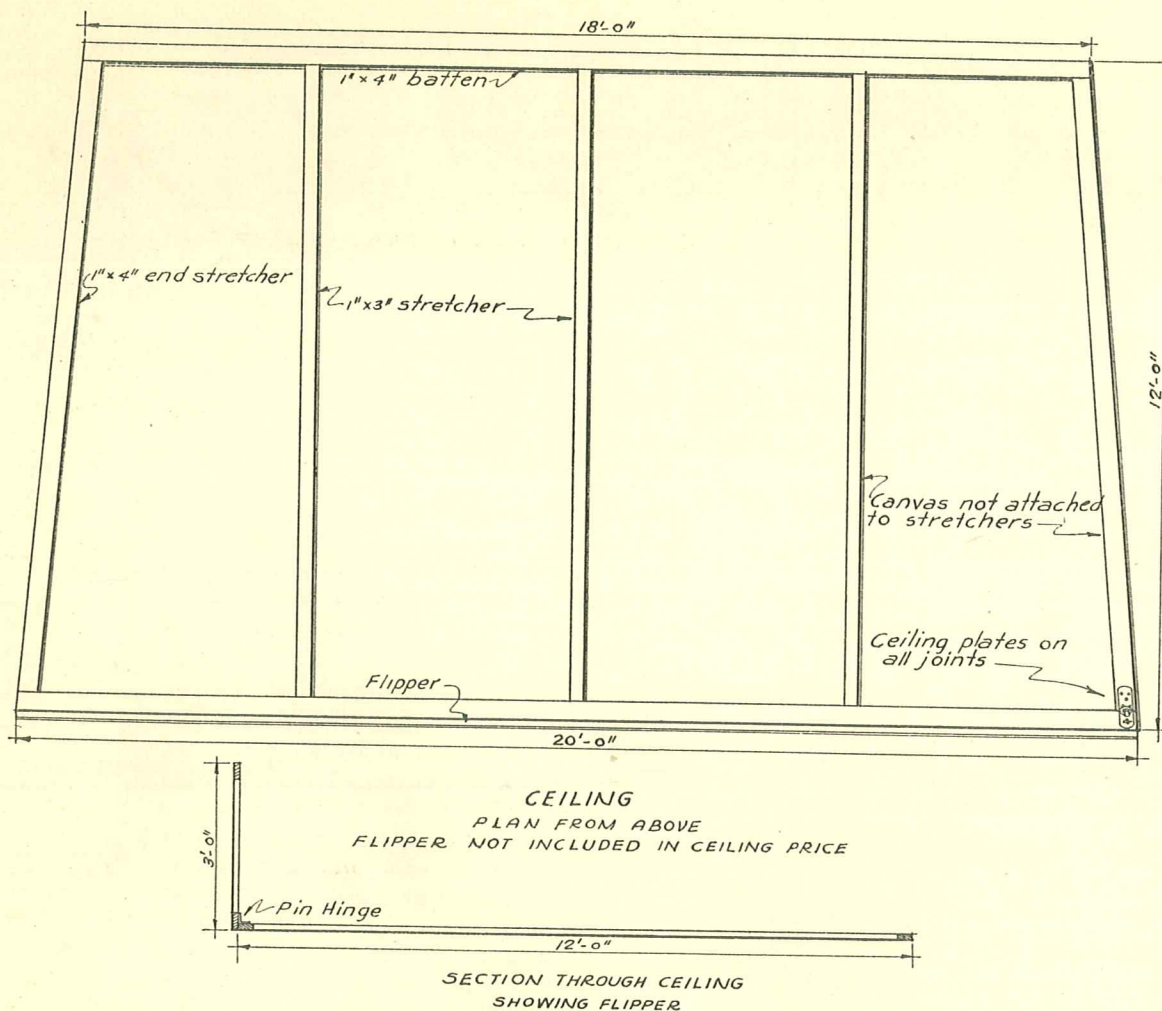
	Unpainted	Painted
No. S-418 20' wide, two 10' arms, 12' high . . .	\$32.00	\$72.00
No. S-419 25' wide, two 12' arms, 18' high . . .	70.00	132.00
No. S-420 30' wide, two 14' arms, 24' high . . .	111.00	208.00
No. S-421 40' wide, two 15' arms, 30' high . . .	168.00	315.00

Note: While the sizes of the cycloramas given here will meet the requirements of most stages, we will gladly give you an estimate on sizes not given at the same price basis.

### CURVED CYCLORAMA PIPES

Used in the corners, when hanging cycloramas, to give smooth rounded effect, and insure perfect hanging.

No. S-422	6' radius, per section .	\$12.00
No. S-423	9' radius, per section .	18.00
No. S-424	12' radius, per section .	25.00



## CEILINGS

Ceilings for box sets are conveniently flied with two sets of lines and hung with one. Snap hooks can be attached to the forward set for instant release from the rings in the ceiling plate. The ceiling is held taut by the stretcher battens fastened with ceiling plate wing-nuts, and can be taken down and rolled up in a few minutes.

"Flippers", attached with loose-pin hinges are for the purpose of making a clean mask at the forward edge of the ceiling, and enables one to have a higher trim on the light pipe and front curtain.

The front of the ceiling illustrated is 20 feet long, it is 12 feet deep, angled at the sides for a raked set, canvas covered, unpainted, with ceiling plates at all joints; flipper not included.

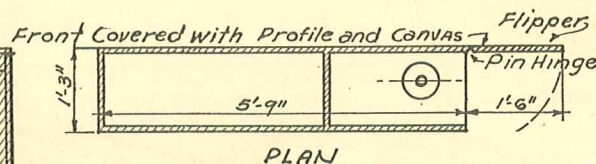
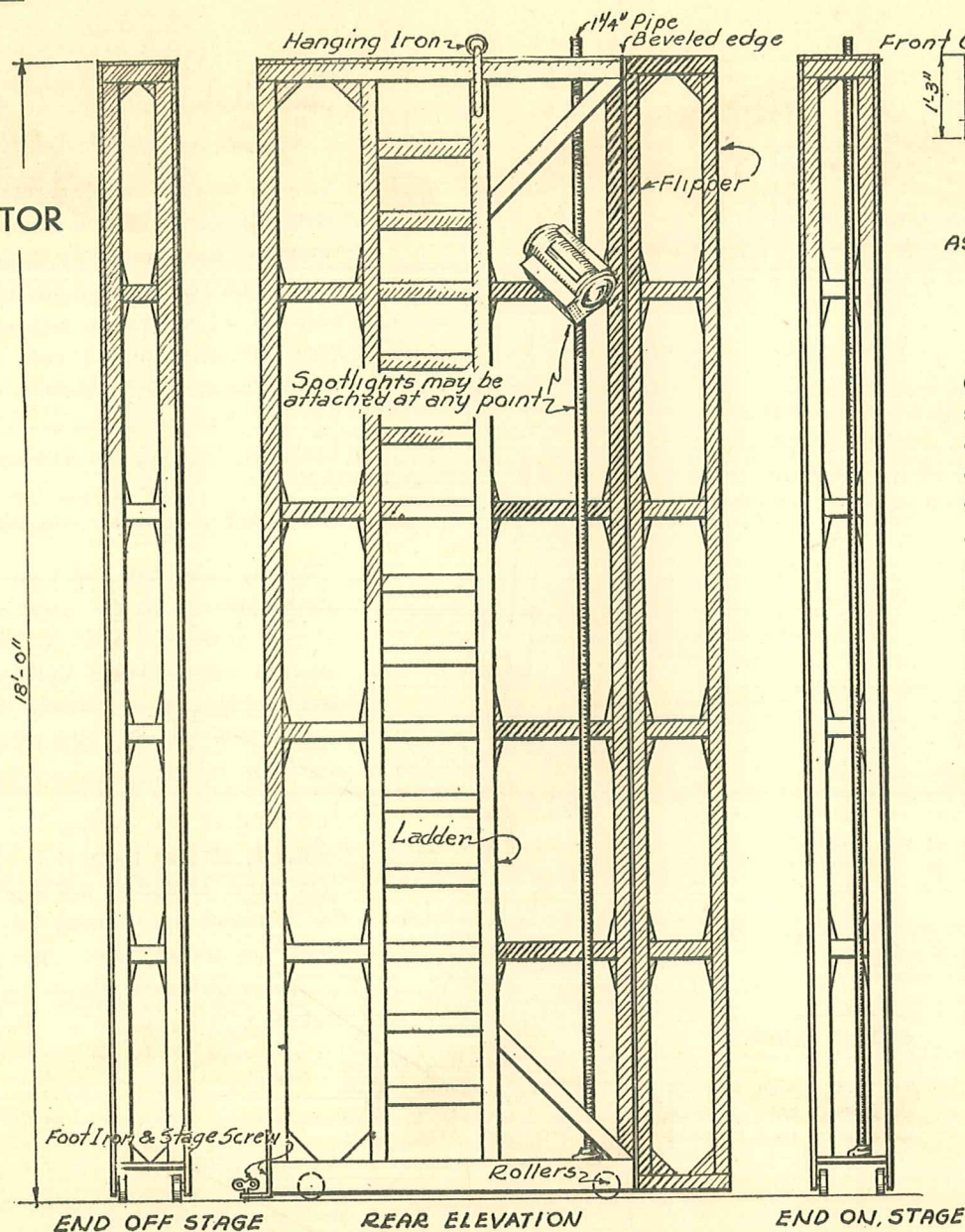
### CEILINGS

	Unpainted	Painted
No. S-425 9' deep, 15' wide . . . . .	\$24.00	\$34.00
No. S-426 12' deep, 20' wide . . . . .	43.00	60.00
No. S-427 14' deep, 30' wide . . . . .	75.00	105.00

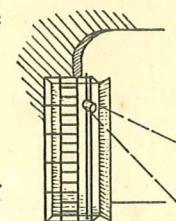
### CEILING FLIPPERS

	Unpainted	Painted
No. S-428 3' high, 15' wide . . . . .	\$10.00	\$12.00
No. S-429 3' high, 20' wide . . . . .	15.00	18.00
No. S-430 3' high, 30' wide . . . . .	20.00	25.00

The same price basis applies to ceilings made on special order.

LIGHT  
TORMENTOR

**LIGHT TORMENTOR**  
AS USED BY THE THEATRE GUILD OF N.Y.

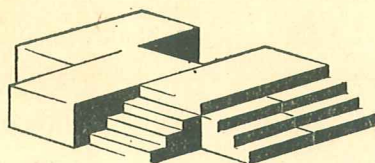


Good stage lighting is characterized by a sense of "building out" the setting and the actors; also known as plasticity—an avoidance of the flat uniformity inherent in borders and footlight strips.

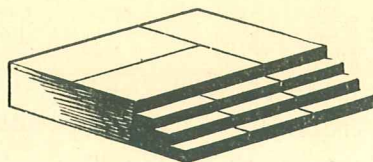
This desired treatment can be accomplished primarily by sidelighting; for which this light tormentor provides. It is built on a platform one foot three inches wide by five feet nine inches long, mounted on noiseless rubber-tired casters, so that the tormentor can be moved up or down stage, or from right to left, depending on the size of the setting, stage, etc. The tormentor is equipped with 1 1/4" pipe for attaching as many floods or spots as you require, a ladder from which the lights can be set and focused, a hanging iron for steadying the frame, and an adjustable flipper which masks the light from the audience. The face of the tormentor (audience side) is covered with heavy flameproofed canvas. The tormentors can be had unpainted, or painted in dark neutral colors.

		Unpainted	Painted
No. S-374	Light Tormentor, stage right	\$75.00	\$80.00
No. S-375	Light Tormentor, stage left	75.00	80.00

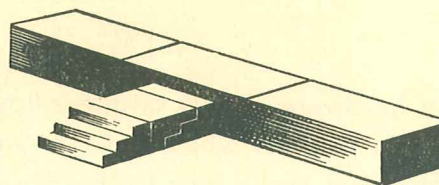
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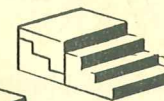
Three parallels and three steps



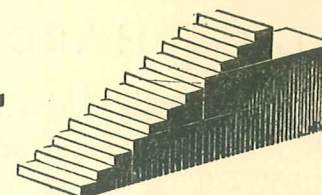
make a large platform,



terrace with low approach,



small throne,

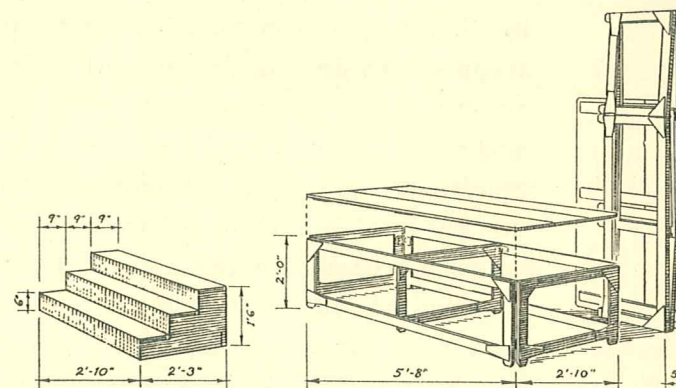


straight run of stairs,

## PARALLELS, PLATFORMS AND STEPS

On account of the dramatic importance of levels these units are a vital part of interior and exterior settings, whether suggestive, realistic or stylized. By the use of the units as shown at the top and bottom of this page, almost every arrangement can be worked out.

The parallels and platforms listed are constructed so as to take the maximum amount of weight intended, and light and collapsible so as to be easily handled and stacked into the smallest possible amount of space—5 to 6 inches as shown in illustration.



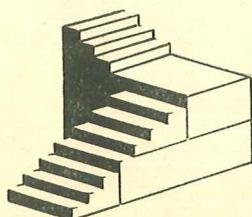
### PLATFORMS AND PARALLELS

		Unpainted	Painted
No. S-431	2' x 4' x 2' high	\$11	\$12
No. S-432	2'10" x 5'8" x 2' high	17	18
No. S-433	3' x 5' x 2'6" high	17	18
No. S-434	4' x 5'8" x 3' high	19	20
No. S-435	4' x 5'8" x 4' high	21	22

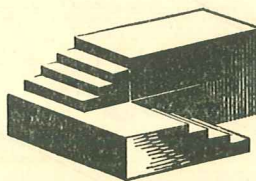
### STEPS

	Unpainted	Painted
No. S-436 Two step 6" rise, 11" tread, 4' wide	\$7	\$8
No. S-437 Three step 6" rise, 9" tread, 2'10" wide	6	7
No. S-438 Four step 6" rise, 11" tread, 5' wide	10	12

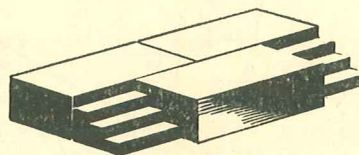
While the above parallels, platforms and steps can be formed into practically every shape, special sizes are made on order.



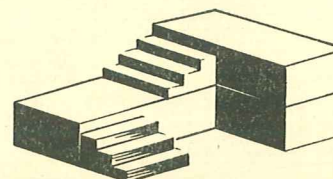
Stairs with turning,



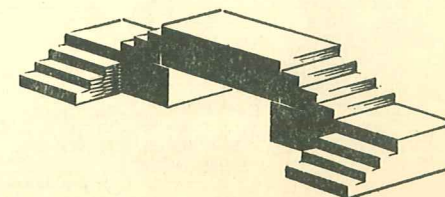
reverse at landing,



reviewing or speaking stand,

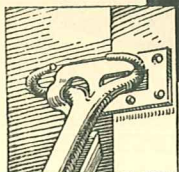


interior balcony,

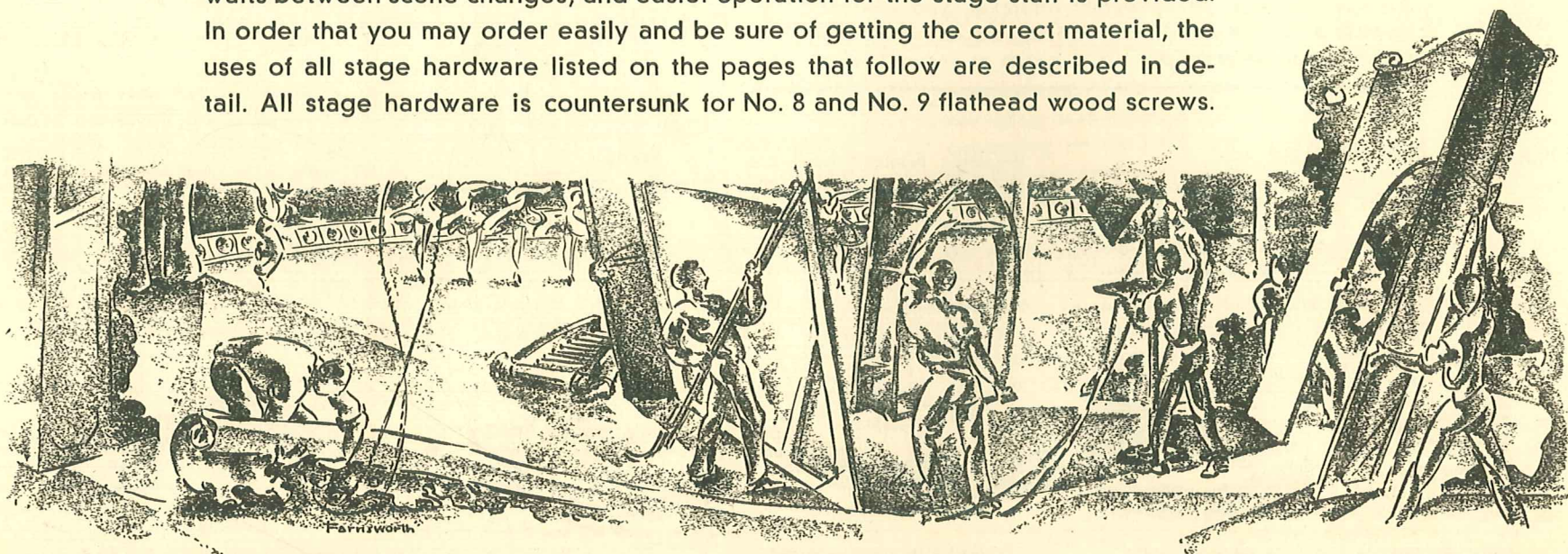


formal stairs with center landing.

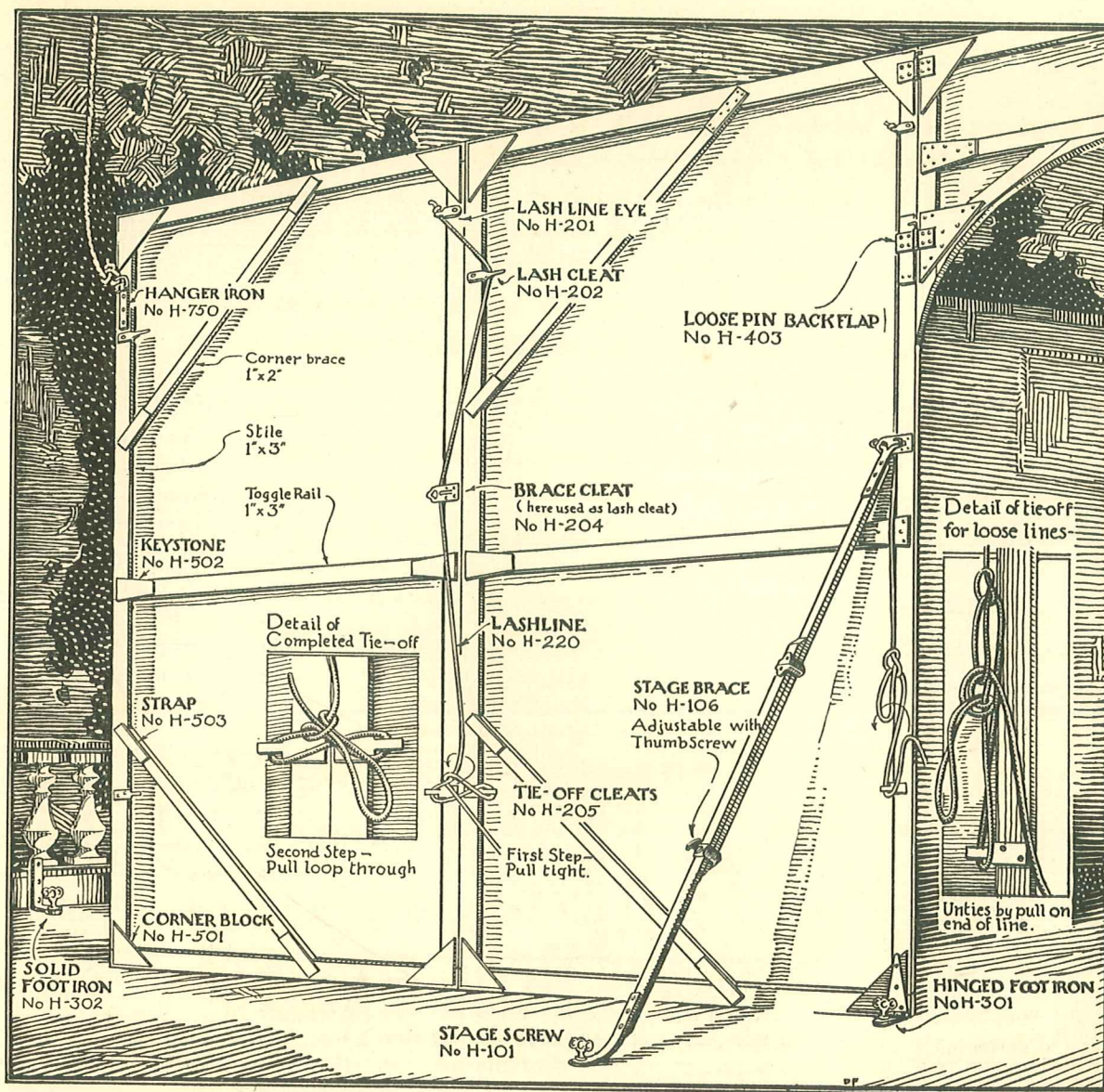
## STAGE HARDWARE



THE specialized stage hardware shown on the following pages constitutes a careful selection of the best designs which have been created for the professional stage. Attached to the flats and wings in the positions shown in the illustration on the opposite page, this hardware provides the most rapid and secure method possible for lashing or attaching a set of flats together, providing for upright bracing, hanging in the air or anchoring to the floor, etc. Many other pieces of stage hardware are shown, and their uses explained on the following pages. The advantages of using specially designed stage hardware over the use of screws and nails constitute a great economy; splitting and breaking of stiles is avoided, bulging of the canvas, ripping and defacement of the face of the set is obviated, quicker lashing and unlashng of the setting is possible, with consequently shorter waits between scene changes; and easier operation for the stage staff is provided. In order that you may order easily and be sure of getting the correct material, the uses of all stage hardware listed on the pages that follow are described in detail. All stage hardware is countersunk for No. 8 and No. 9 flathead wood screws.

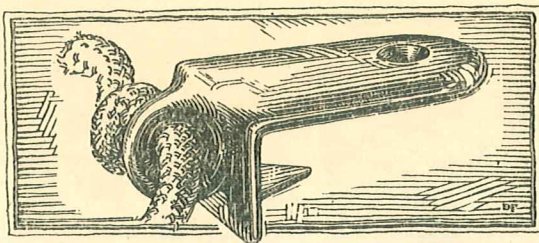


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USE OF  
STAGE  
HARD-  
WARE

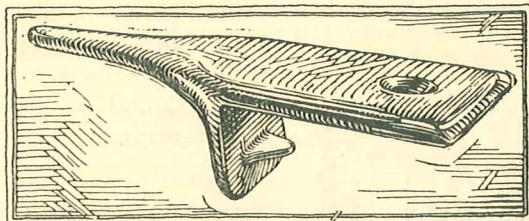
The uses and positions of the hardware listed on the following pages are illustrated here. The various items and their uses have been developed after many years of practical test on the professional stage. Strict adherence to these methods will prove economical, as well as time-saving; and avoid much "grief" during the running of performances.

It is well to note the detailed illustrations of the correct methods of tying off lines when lashing flats, and the detail of tie-off for loose lines. These are the approved systems, and are quick and positive; eliminating any chance of accidents, and assuring secure, tight lashing.

**LASH-  
LINE  
EYE**

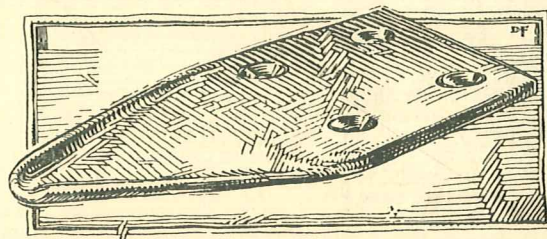
This pattern is the simplest iron made for holding the lash line; it fastens to the right hand stile of the flat at the extreme top. The iron attaches with one screw and the line is secured by one knot in the end as shown.

No. H-201  
per doz. \$.60

**LASH  
CLEAT**

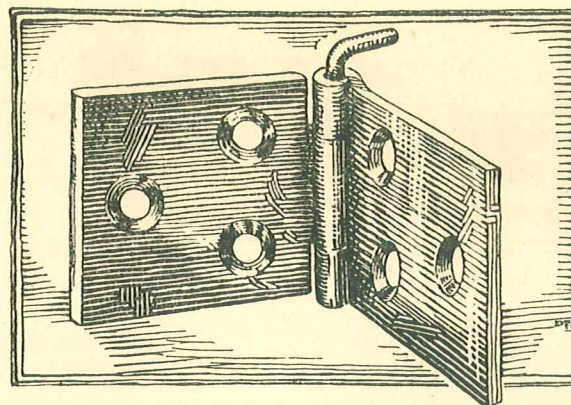
An iron equally simple to attach, easy to lash over and tapered so that line will not "hang on" in unlashng. It is attached with a stroke of the hammer to drive pin into the side of stile, and with one screw on the face.

No. H-202  
per doz. \$.72

**LASH  
CLEAT**

The standard lash cleat improved with a rounded edge to prevent cutting line. The choice between lash cleat H-202 and H-203 is a matter of personal preference.

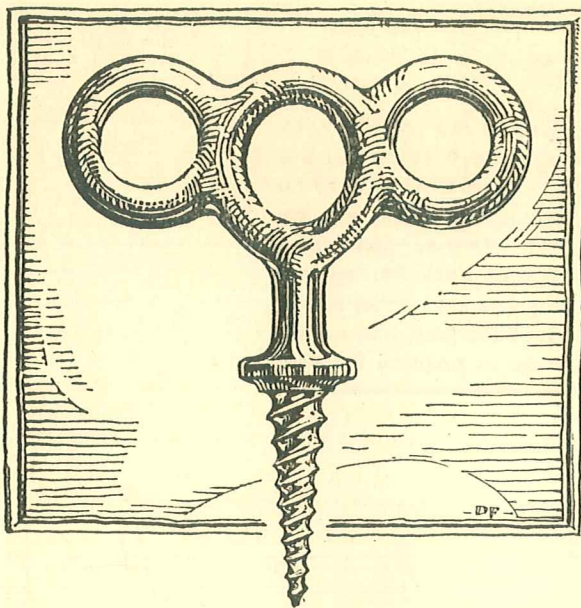
No. H-203  
per doz. \$.60

**BACK FLAPS**

The loose-pin type of back flap is used for a great deal more than mere hinging. It is the general means of fastening all sorts of scenic stuffs which must be easily detached. With one flap screwed to each part, stretcher battens hold a wall of flats in line, legs and braces set up folding furniture quickly, fireplaces attach to walls, doors and sections of flats set in place or are removable as desired,—simply by the inserting or withdrawing of the pin in the hinge.

Convenient pin wires in cut lengths may be purchased by the can and are more easily inserted than the original pin which is usually taken out after the flaps are screwed into their exact position.

No. H-402—1½" x 3½" tight pin per doz. pairs	\$.90
No. H-403—1½" x 3½" loose pin per doz. pairs	1.00
No. H-405—2" x 4⅝" loose pin per doz. pairs	1.50
No. H-406—2" x 4⅝" tight pin per doz. pairs	1.40
No. H-411—loose pin wires	per can .80

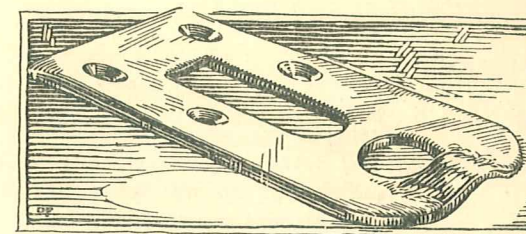


## STAGE SCREWS

Stage screws are selected for their strength, lightness, ease on the hand, and for an evenly tapered, double-threaded screw that will save floors and floor coverings. They are used for fastening scenery by means of stage braces and foot irons and for securing standlamps to the floor. Two stage screws for the base of every standing spotlight and flood will prevent bills for breakage of lamps and lenses. When properly used the point of a stage screw does not injure the floor; the point of the screw should be pressed into the crack between two boards, and at first slightly rocked from side to side as it is turned in, pressing apart the boards.

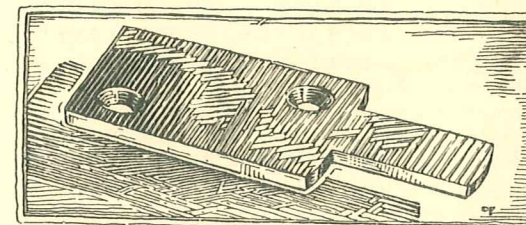
The pattern illustrated is the standard and preferred stage screw on the modern stage.

No. H-101—Stage Screws . . Price per dozen \$5.80

BRACE  
CLEAT

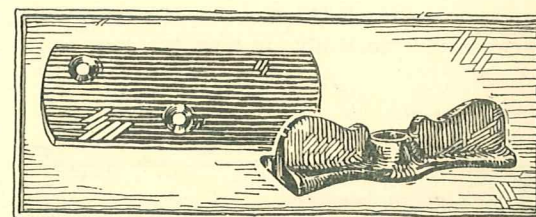
The brace cleat is attached somewhat above the center of the flat. One hook of the stage brace engages the channeled eye and the other hook, as the brace is turned with its back to the flat, then rests in the center opening which allows the foot of the brace to set squarely on the floor.

No. H-204  
Per dozen \$.72

TIE-  
OFF  
CLEAT

Tie-off cleats are placed at a convenient hand-height on both sides of the flat to tie the lashline around. A flat iron on the face of the stile is essential for quick ties and to prevent bulging the canvas.

No. H-205  
Per dozen \$.36

STOP  
CLEATDOOR  
BUTTON

A small steel cleat used principally to prevent doors swinging past the door frame.

No. H-207  
Per dozen \$.25

An inconspicuous iron for keeping scenery doors shut when they are expected to be shut. Attached with one screw.

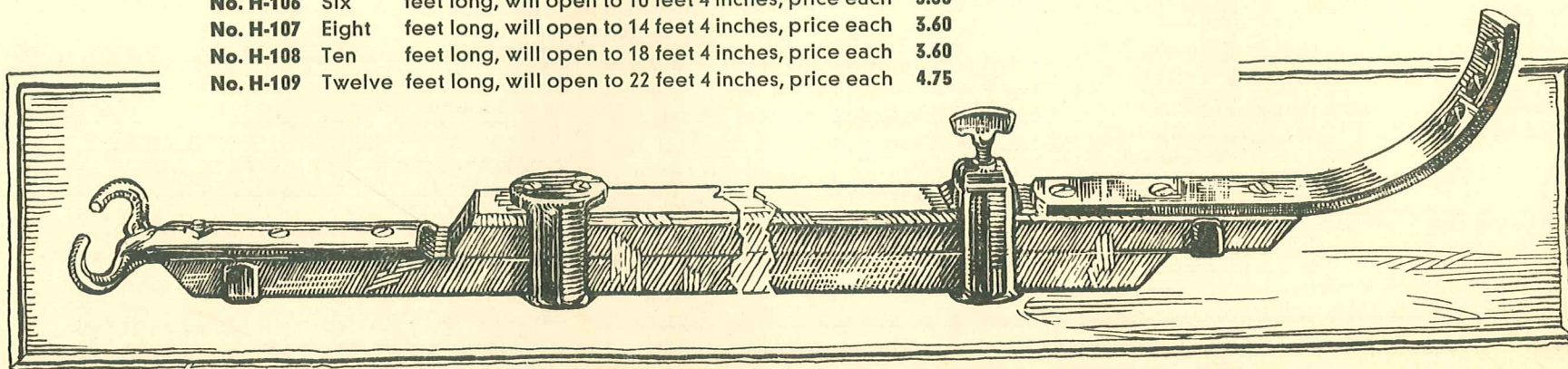
No. H-208  
Per dozen \$.40

## STAGE BRACES

Stage braces are indispensable for securing rigid settings—professionally solid looking interiors that do not wave in the breeze and shudder with every closing door. These braces are made from thoroughly seasoned timber, with hooks of drop-forged steel designed to lock squarely with brace cleat No. H-204, and curved heels with three eyes so that they can be stage screwed to the floor at any angle.

In ordering, select braces which open to about the height of the standard flats in use, and others selected in shorter and longer lengths for properties, columns, groundrows, backings, etc.

<b>No. H-103</b>	Two	feet long, will open to	3 feet 7 inches, price each	<b>\$3.30</b>
<b>No. H-104</b>	Four	feet long, will open to	6 feet 4 inches, price each	<b>3.30</b>
<b>No. H-106</b>	Six	feet long, will open to	10 feet 4 inches, price each	<b>3.30</b>
<b>No. H-107</b>	Eight	feet long, will open to	14 feet 4 inches, price each	<b>3.60</b>
<b>No. H-108</b>	Ten	feet long, will open to	18 feet 4 inches, price each	<b>3.60</b>
<b>No. H-109</b>	Twelve	feet long, will open to	22 feet 4 inches, price each	<b>4.75</b>



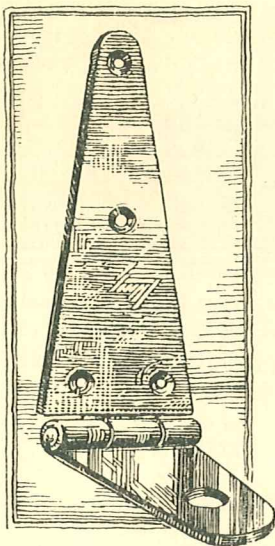
## SCENERY JACKS

Perform the same service as stage braces, and are attached directly to groundrows, flats, etc., by pin hinges; and are flipped back flat against the scenery when not in use. Save time, and are always in position for use.

<b>No. H-801</b>	2' high	<b>\$1.00</b>
<b>No. H-802</b>	6' high	<b>1.50</b>
<b>No. H-803</b>	10' high	<b>2.00</b>
<b>No. H-804</b>	12' high	<b>2.25</b>

Loose-pin  
Back flap for  
attaching  
to flat

Flat foot iron  
for  
Stage Screw  
or  
Sandbag



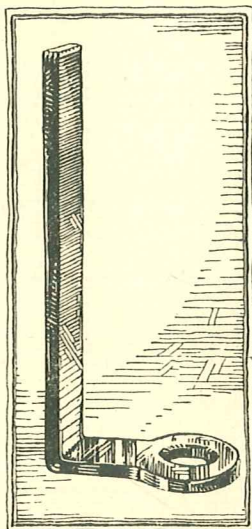
### HINGED FOOT IRON

The hinged type is used principally on the bottoms of flats that must be fastened to floor or platform when it is necessary to turn the "foot" out of the way for stacking. Upright, 8 in.; foot for the stage screw is 4 inches.

No. H-301  
Each \$.35

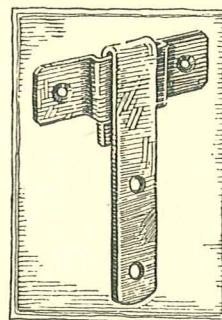
### SOLID FOOT IRON

Solid foot irons are used for holding wells, walls, ground-rows, lamp posts and other props in place, and to prevent trucks and pieces on casters from sliding during the action of the play. 8 in. high with 3-in. foot and eye for stage screw.

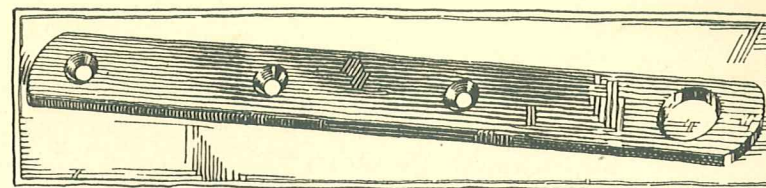
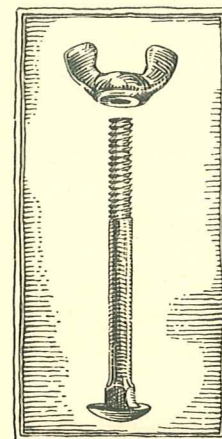


No. H-302 . . each \$.45

### PICTURE FRAME HANGERS



### SQUARE NECKED CARRIAGE BOLTS



### FLAT FOOT IRONS

In addition to being used for the same purposes as are the other irons when there is no vertical stile to which they can be attached, flat foot irons are necessary on the feet of scenery jacks and are used for pivoting trucks and scenery.

No. H-303 . . \$.12  
12 x  $\frac{7}{8}$  x  $\frac{3}{16}$  inches

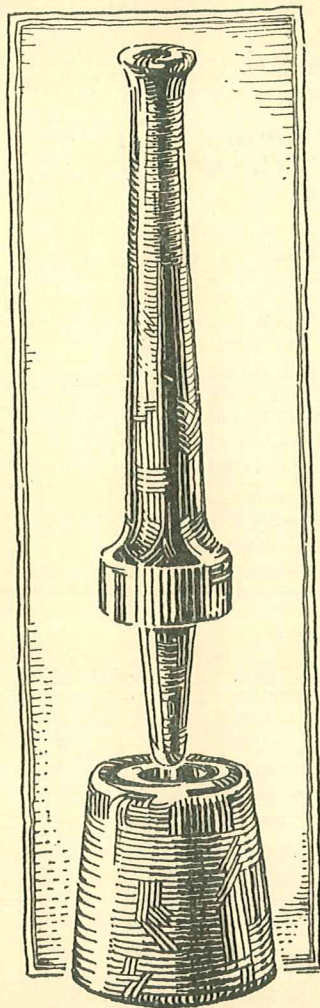
A two piece iron, designed so that pictures, bookshelves, tapestries and such wall props can be quickly put up and taken down during scene changes. The hook is screwed onto the object to be attached, so that there are no projecting irons, nails, or screw heads to tear the scenery when it is being stacked.

No. H-601	$\frac{3}{4}$ inch socket	each	\$.06
No. H-602	$\frac{3}{4}$ inch hook	each	.06
No. H-603	$\frac{9}{16}$ inch socket	each	.04
No. H-604	$\frac{9}{16}$ inch hook	each	.04

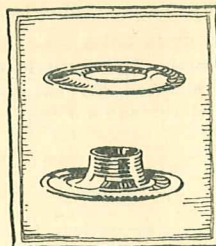
Heavy framing of sets, sections of platforms, ceilings, large props and door frames are more safely bolted than screwed. When such pieces are to be taken apart, wing nuts furnish a more rapid and convenient nut since no wrench is required for tightening them. Wing nuts and bolts are the standard  $\frac{3}{8}$  inch diameter.

No. H-911	$1\frac{1}{2}$ inch .	per dozen	\$.30
No. H-912	2 inch .	per dozen	.35
No. H-913	3 inch .	per dozen	.40
No. H-914	4 inch .	per dozen	.45
No. H-915	Wing nuts,	per dozen	.40

### GROMMETS, WASHERS, SETTING DIES

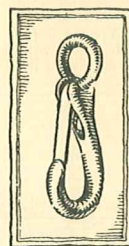


Grommets must be used on all drops and floor cloths to prevent tie-lines from ripping thru the holes in the cloth or webbing. The punch is for cutting the holes, and the setting die is for securing the grommet and washer to the webbing or cloth. Grommets are packed one gross to a box. Size No. 703 is in most general use.



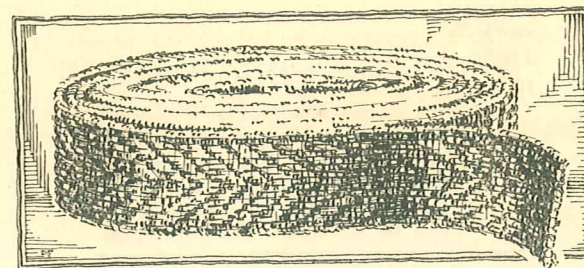
		Grommets Per Gross	Punch	Setting Die
No. H-701	1/4" hole . . .	\$ .50	\$1.00	\$2.25
No. H-702	3/8" hole . . .	.75	1.00	2.45
No. H-703	1/2" hole . . .	.95	1.00	2.50
No. H-704	5/8" hole . . .	1.15	1.50	2.60

For attaching curtains to rings and curtain tracks, etc. Round eye, 3/8", nickel finish.



### SNAP HOOKS

No. H-705 Per doz. \$.25



### WEBBING

Webbing is a tough cross-woven strip of fabric that must be sewn around the edges of curtains, drops, floor cloths, to take up the strain on the goods. These widths are also ideal for light-proofing cracks between flats.

No. H-706	2" Jute Webbing, per yard . . . . .	\$.05	72 yd. roll \$5.50
No. H-707	3 1/2" Jute Webbing, per yard . . . . .	.07	72 yd. roll 4.50

### LASH LINE

Used for lashing flats together, keeping parallel legs together when not in use. etc. An extra long wearing quality, flexible.

No. H-708 Per 100' \$1.00

### TIE LINE

Tie line is used in lacing cycloramas to battens, and all drops that are grommited to be hung in fullness.

No. H-709 Per 100' \$.75

### WIRE ROPE

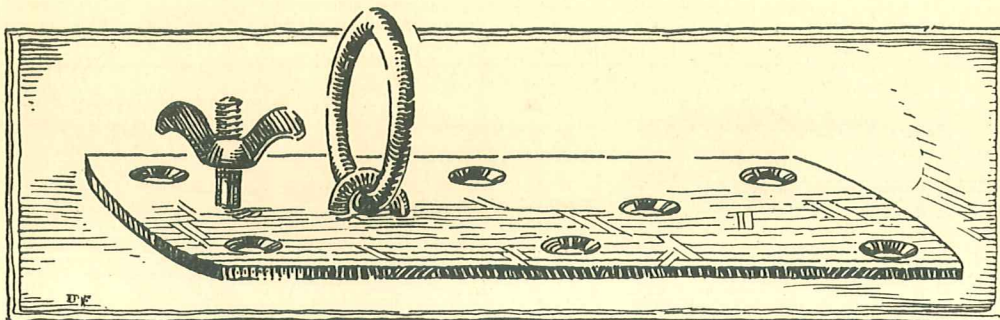
An exceptionally strong hoisting rope. Six strand, 19 wires to the strand. Superior to manila rope for hanging scenery and running over sheaves as it will not rot.

No. H-1011 1/4" per ft. \$.09  
No. H-1012 3/8" per ft. .09 1/2

### CLOUT NAILS

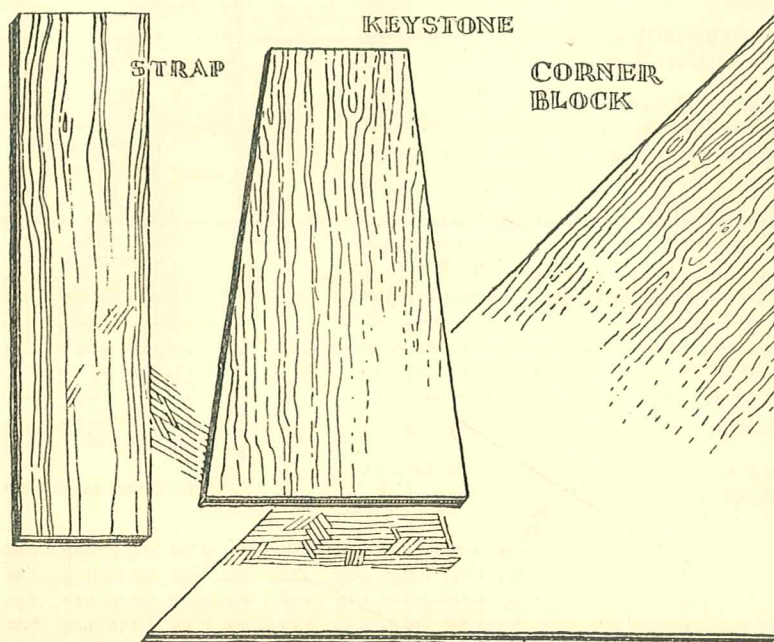
Most essential in constructing scenery. Square-tapered, soft-pointed, tinned 1 1/8" length, designed to drive thru one thickness of corner block and batten, leaving a soft tip to clinch against the under side. To accomplish this, a flat iron should be kept under the joints when they are being nailed.

No. H-710 Per lb. \$.18

**CEILING PLATE**

Ceilings are easily built and handled by the use of this plate. They require no rigidly built frame and can be quickly taken apart and rolled up. One plate is screwed to each end of the stretcher battens (the center and end pieces) and simply bolted through the two battens to which the ceiling is tacked. Rings are provided on each plate to which the hoisting lines are tied. See ceiling illustration on page 37.

**No. H-752** 7 x 2½ inches, with ring, bolt and wing-nut, each . . . . . \$ .40

**PROFILE BLOCKS**

The use of machine-cut profile is a great economy and convenience in scene building. It saves time and material, and insures a clean cut edge that will not deface the scenery or interfere with lashing. Profile blocks are made from a fine-grained, light, extra-strong non-warping 3-ply, 3/16 inch in thickness. Note that the blocks we offer are stronger and more easily handled because of their size and way the grain is cut.

These blocks are cut in the three sizes and patterns that are adequate for practically every join in scene-building. Their specific uses are shown on page 41. In ordering, it may be remembered that a slightly larger proportion of corners are likely to be used, in general, than keystones or straps.

**No. H-501** Profile corners,  
8½" x 8½" x 12", per dozen . . \$ .95

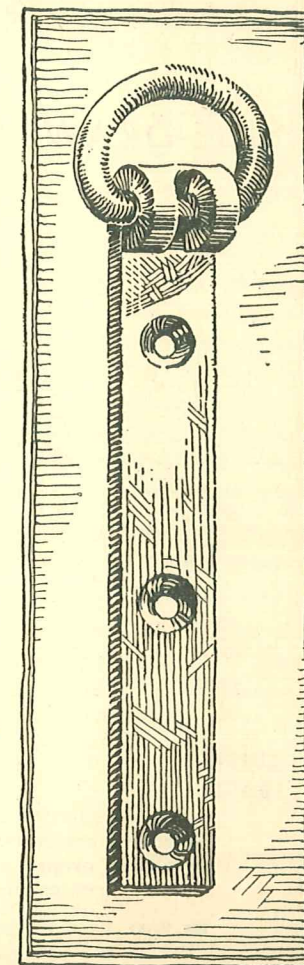
**No. H-502** Profile keystones,  
6" x 3½" x 2½", per dozen . . .75

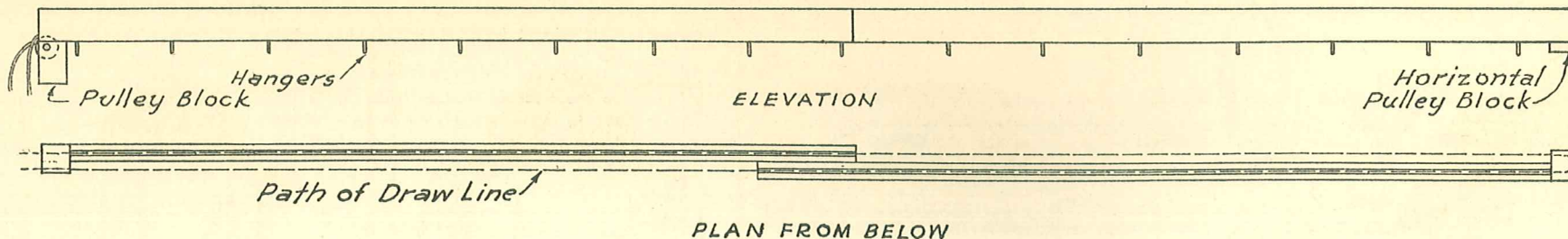
**No. H-503** Profile straps,  
15½" x 7", per dozen . . . . .50

**HANGER IRONS**

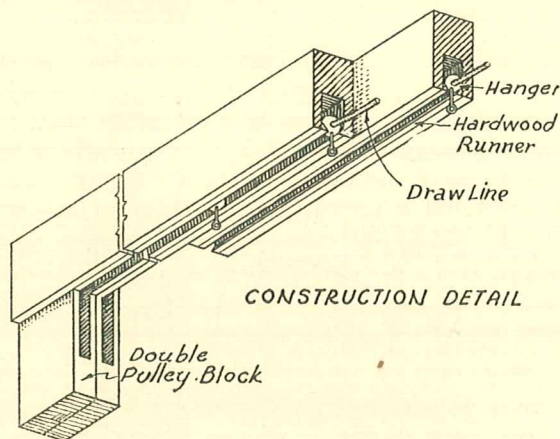
Flats may be filed for storage or in scene shifts, just as drops are, by means of hanger irons. They are bolted or screwed to the back of flats (a little below the top to avoid interference when a ceiling is used on the set) with lines from the regular rigging tied to the rings (see illustration on page 41).

**No. H-750**  
7½ x 1 x ¼"  
Each \$ .42





## SIDE-DRAW CURTAIN RIGGING



### CURTAIN TRACK

This track operates curtains with silence, and speed, and prevents clogging or binding. Track 24' long, 18" overlap; and is furnished completely equipped with pulleys, hangers and draw line.

No. R-101 Price complete . . . . . \$54.00  
Per additional foot . . . . . 2.25

The special tracks which we manufacture for front curtains and draw curtains are ruggedly built, smooth and reliable in operation and reasonably priced. They can be furnished in any length and are very simply installed, either by tying off from the ceiling or gridiron or by hanging from the regular rigging, in which case they can be flied out of the way between scene shifts and when not in use.

Curtains make an ideal acting background, are quickly shifted and with properties and set pieces may be used to create entire settings.

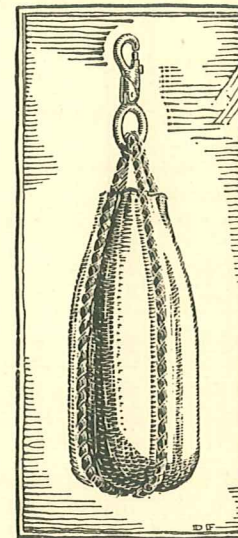
Many schools that use their stages for occasions other than plays and dramatics will find their needs best satisfied by using several sets of close-in curtains on side-draw tracks, spaced at intervals upstage from the front curtain.

"A stage of medium size can have three or four sets of close-in curtains, each set long enough to extend entirely across the stage. These curtains are so hung that they not only mask the offstage space when open, but make the stage of various depths when closed. Mere legs or narrow curtains masking the wings are unsatisfactory. . . . In any school innumerable occasions arise for a stage of different depth. The advantage of being able to set one scene behind another is so great as to be worth more than it costs in the way of curtains."

—From "Creative Dramatics," by Winifred Ward.

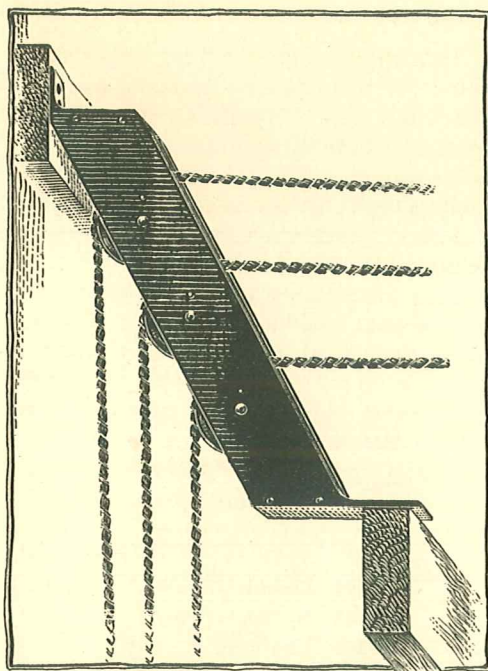
Sets of draw curtains have been found to be practically indispensable in revues and musical productions.

### SANDBAGS



No. R-102	10-lb. Bag	\$1.25	No. R-106	200 lb. Bag	\$6.00
No. R-103	50-lb. Bag	2.50	No. R-107	300-lb. Bag	7.00
No. R-104	100-lb. Bag	4.00	No. R-108	400-lb. Bag	8.00
No. R-105	150-lb. Bag	5.00	No. R-109	450-lb. Bag	9.50

CLEON THROCKMORTON, INC.



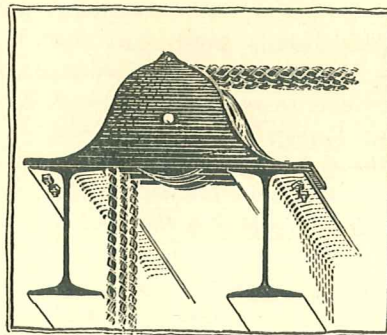
**HEAD BLOCK**  
No. R-1071 Three Sheaves . . . . . Each \$6.00

### LOFT BLOCKS

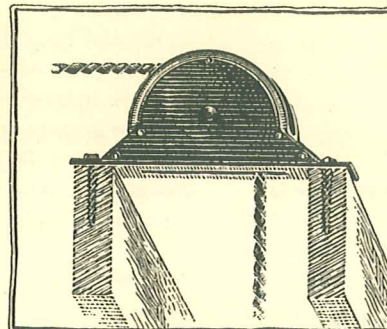
On this page are shown two types of loft blocks or "sheaves," the name for the wheel inside the steel frame, and two types of head blocks (two or more sheaves in one casing) over which lines run down to the pin rail. The sheaves bolt to the gridiron, or whatever serves as gridiron, approximately as shown.

All blocks selected by us meet these three requirements:  
Lightness with abundant margin of strength.  
Guarded at top to prevent fouling of rope.  
Edges flanged to prevent cutting of rope.

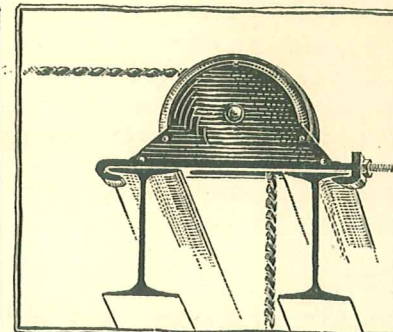
The above blocks are supplied with  $6 \times \frac{3}{8}$  inch sheaves, designed for  $\frac{5}{8}$  inch manila rope. Note that all these blocks can be supplied for wire cable, with larger sheaves, in lengths to suit your requirements, for attachment to steel, wood or for angled rafters, and with more or fewer sheaves in each head block according to the number of lines to the set.



**HEAD BLOCK**  
No. R-1081 3 Sheaves . . . . . Each \$5.50



**LOFT BLOCK**  
No. R-1501 15" base . . . . . Each \$2.50



**LOFT BLOCK**  
No. R-1601 Adjustment to  $16\frac{1}{4}$ " . . . Each \$3.35

## RIGGING

The installation of rigging requires the most technical knowledge in the theatre. A stage is made or ruined by its initial equipment. Most especially, the type of system—manual, sandbagged or counter-balanced, rope or steel cable—must be chosen, and header and loft blocks selected before the gridiron is planned. No matter how simple or elaborate the stage is to be, architects will save their client and themselves money and time, and insure a satisfactory installation, if they will ask for the specialized service which Cleon Throckmorton, Inc., offers. A room cannot simply be built and called a stage with the idea of equipping it later.

In adding to incomplete and too limited equipment, we have met and solved practically every problem to which the little theatre is heir. We are most glad to aid directors outline a plan of enlargement on the basis of their annual budget.

Briefly, rigging consists of the lines, loft blocks, (or sheaves), head (or lead) blocks, counterweight carriage and counterweights, take-up blocks and rope clamps; or, substitutes for the last items, sandbags, pin rail and pins. All of these can be furnished in sizes and types to your requirements. A few patterns of the items most called for are shown on these pages.

Send us your stage dimensions, and we will gladly give you an estimate for additional equipment, or plan an entire new installation for you. This service is offered without any cost or obligation on your part.

### INSTALLATIONS

## SCENIC PAINTS AND SUPPLIES

The following are colors especially prepared for scene painting. All are pure pigment in powdered form and are the finest quality available. Pulp colors are sometimes more brilliant than the corresponding dry color and are included in the lists in such cases. Being already in pulp or paste form, ground in water, they are as readily

mixed as dry color. Certain hues, such as magenta, are only obtainable in pulp form. Seemingly expensive colors, such as purple, will be found to go much further than cheaper, less intense ones. **Pulps must be kept from freezing.** The more commonly used colors from which you may select for a limited palette, are starred (\*).

PIGMENT		Per pound
WHITES	P-101 Imported Danish Whiting*	\$.05
	P-102 Permanent white*	.19
BLACKS	P-103 Drop Black*	.20
	P-104 Wood pulp black	.23
BROWNS	P-105 Raw umber*	.09
	P-106 Burnt umber*	.09
	P-107 Raw Sienna	.12
	P-108 Burnt Sienna*	.15
	P-109 Vandyke Brown*	.12
YELLOWS	P-110 Milori yellow, light*	.30
	P-111 Middle chrome yellow	.20
	P-112 Deep chrome yellow*	.20
	P-113 French ochre*	.09
	P-114 Golden ochre	.19
	P-115 Chrome yellow pulp	.24
	P-116 Yellow lake pulp	.26
	P-117 Orange mineral*	.30

## WHITING

Gilders whiting, the pigment used in priming, building, in mixing light colors and for whites of normal intensity, may be purchased locally, but we can supply the superior grade used by scene painters at a very economical price. Weight runs about 400 pounds to the barrel.

P-101 Imported Danish whiting, price per pound in barrel lots . . . \$.04

PIGMENT		Per pound
REDS	P-119 American vermilion*	\$.57
	P-120 Venetian red	.10
	P-121 Rose pink	.43
	P-122 Deep Turkey red	.57
	P-123 Deep maroon*	.52
	P-124 Crimson lake*	.52
	P-125 Crimson lake pulp	.42
	P-126 Brilliant magenta pulp*	.59
PURPLE	P-128 Purple lake*	1.95
BLUES	P-130 Ultramarine blue*	.30
	P-131 Cobalt blue*	.45
	P-132 Prussian blue pulp	.41
	P-133 Italian blue*	.70
GREENS	P-135 Chrome green, light*	.23
	P-136 Chrome green, dark*	.23
	P-137 Saphite green, pulp	.33
	P-138 Green lake, pulp	.50
	P-139 Malachite green*	.50
	P-140 Brilliant green, pulp	.69
	P-141 Hanover green	.65

## ANILINE DYE

The following scenic anilines are recommended for all theatrical work where dyes are required. Scenic dyes are used for transparencies, muslin drops and costumes. The great advantage of dyed drops is that the scenery is light and can be folded up for storage without cracking—something that is impossible with other painted drops.

Our dyes are soluble in either hot or cold water, alcohol, shellac and lacquer. To prevent spreading of the dye when used in painting, it should be mixed with a thin solution of some substance as gelatine, glue, starch or dextrine. The colors are brilliant, lasting and comprise a complete range of hues. Packed in one pound tins.

	Per pound
P-201 Lemon yellow	\$2.50
P-203 Indian yellow	3.50
P-205 Orange	2.50
P-206 Golden brown	1.60
P-207 Vandyke brown	3.00
P-208 Black	1.60
P-209 Purple	2.50
P-211 Pink	4.00
P-212 Magenta	3.75
P-214 Scarlet	3.50
P-215 Poppy red, deep	3.50
P-216 Flag red	3.50
P-219 Italian blue	3.50
P-220 Ultra blue	2.50
P-222 Prussian blue	3.00
P-225 Jade green	3.50
P-226 Emerald green	2.50
P-227 Moss green	3.50
P-228 Patent (blue-) green	3.75

BRONZE POWDERS

A superior, brilliant, finely ground metal powder for producing bright surfaces and imitation metal effects, not to be confused in quality with ordinary radiator bronzes. For binding medium on scenery, use either thin glue (Le Page's) or dextrine; banana oil except for use on absorbent surfaces.

- No. P-250  
Extra bright aluminum, per pound \$1.50
- No. P-251  
Pale gold, per pound . . . . . 1.50
- No. P-252  
Rich gold, per pound . . . . . 1.70
- No. P-253  
Antique copper or bronze, per lb. 1.50  
Bronze powders in colors, and metal  
leafs, can be supplied on request.

DEXTRINE

Used as a binding medium with gold, silver, and aluminum bronzes. It is recommended because of the higher lustre it gives the metal powders. It is supplied in powder form; luke-warm water is added to it, and then beaten into a batter, which should be stirred over a slow fire until **thoroughly dissolved**. (If the batter is passed through a strainer, all undissolved particles will be discovered.) Hot water is then used for thinning to proper painting consistency.

- No. P-437 Per pound . . . . . \$.20

SCENIC GLUE

Finest quality flake gelatine glue, especially prepared for scene painting; absolutely clear and free from foreign matter, easily

soluble and when properly prepared mixes thoroughly with dry scenic colors. Because of the special chemistry of gelatine, the glue should be soaked in cold water, 6 or 8 hours before heating into solution. (When heating, use double-boiler arrangement to prevent glue from burning). When completely dissolved, the glue is further diluted with hot water to make the "size" with which paint is prepared. Four pounds of dry flakes will make from 4 to 6 pails of size.

- No. P-275 Per lb. . . \$ .45  
25 lb. bags . 10.00  
Special quotations for larger quantities.

GROUND GLUE

Pure hide glue, oxided, free from acids, oils and foreign matter, used for glueing canvas to frames, will not stain thru canvas and paint. To prepare this glue for use, mix 1 pound with 2 quarts of water, and cook in a double boiler until thoroughly dissolved, then stir one pound of whiting into it.

- No. P-276 Per lb. . . \$ .30  
25 lb. bags . 6.25  
Special quotations for larger quantities.

POUNCE WHEELS

Similar to a dressmaker's pattern wheel. Designs can be easily traced on thin paper and repeated indefinitely by "pouncing" or rubbing with a pouncebag, which is powdered charcoal tied in a thin cloth.

- No. P-420 Each . . . . . \$1.00

STRAIGHT-EDGES

Light, flexible, straight grained lining sticks for guiding the lining brush (series P-311-315). Indispensable for painting straight lines and constantly in use for measuring.

- No. P-410 6-foot sticks, each . . . \$.75

CHALK STICK

Scene designs are easily drawn in with a chalk stick,—a light bamboo pole six or seven feet long with a brass sleeve ferrule at the end for holding a stick of charcoal.

- No. P-430 Each . . . . . \$1.50

CHARCOAL

For sketching on canvas drops, flats, etc. Used with chalk stick, also for "pouncing."

- No. P-431 Small sticks, per box . \$ .80  
No. P-432 Medium sticks, per box 1.00  
No. P-433 Large sticks, per box . 1.25

POUNCE PAPER

Used for tracing designs on scenery, etc. Pattern is cut with pounce wheel, then transferred with charcoal pouncebag.

- No. P-434 Per yard . . . . . \$.14

CHALK LINE

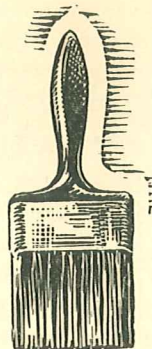
Used for snapping lines, when stencilling, for laying out mouldings, long lines, etc.

- No. 435 Per ball . . . . . \$.50

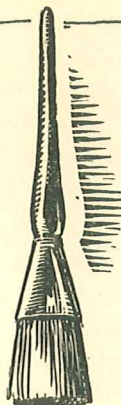
CHALK

For drawing on dark surfaces, lining, etc.

- No. 436 Per box . . . . . \$.50



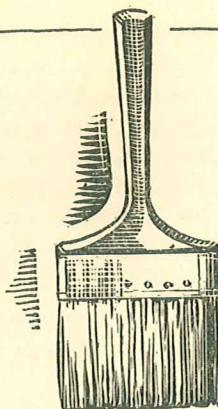
LAY-IN



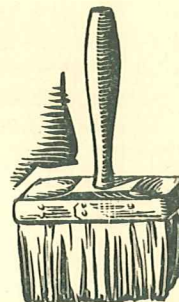
FOLIAGE



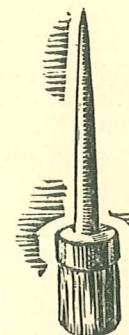
LINER



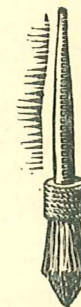
PRIMING



DUTCH



STENCIL



GLUE

### FLAT LAYING-IN BRUSHES

Designed to work rapidly and cut sharp edges.

No. P-301 1" . .	\$2.50
No. P-302 2" . .	3.00
No. P-303 3" . .	3.90
No. P-304 4" . .	5.20
No. P-305 5" . .	6.50
No. P-306 6" . .	8.00

### FOLIAGE BRUSHES

A brush of general usefulness, especially in landscape and decorative painting.

No. P-307 1" . .	\$3.00
No. P-308 2" . .	3.50
No. P-309 3" . .	4.25
No. P-310 4" . .	5.80

### LINING BRUSHES

For painting narrow lines, cleaning up edges of layins and for design and detail work. A complete set is recommended.

No. P-311 1/8" . .	\$ .40
No. P-312 1/4" . .	.45
No. P-313 1/2" . .	.65
No. P-314 3/4" . .	1.45
No. P-315 1" . .	1.65

### PRIMING BRUSHES

Priming brushes hold a great deal of paint and will lay in large areas in a fraction of the time required with any other brush.

No. P-316 6" . .	\$11.50
No. P-317 8" . .	13.00
No. P-318 10" . .	15.00

### DUTCH PRIMERS

An open-bristled brush for flat layins—blended and textured effects.

No. P-319 6" . .	\$17.00
No. P-320 8" . .	19.50
No. P-321 10" . .	23.00

### STENCIL BRUSHES

Round, flat-end brushes necessary for stenciling. Use fairly "dry" brush, hold bristle-end squarely against stencil and work with a rotary motion.

No. P-330 . . .	\$2.00
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### GLUE BRUSHES

This brush is cord-bound to prevent the bristles coming out in hot glue; for applying carpenters' glue to frames when covering.

No. P-340 . . .	\$1.50
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The brushes listed here and illustrated above are made after our own designs and specifications to fulfill the special needs of the scene painter and have double the life of the ordinary painter's brush. All of the brushes are made with long, imported bristles, set permanently into vulcanized rubber, and enclosed in a heavy metal ferrule, soldered and nailed into hardwood handles. The bristles are elastic and responsive to the needs of the painter, and the brushes are so designed as to be comfortable and easy to work with. With proper care and treatment, these brushes will give long and satisfactory service. Scenic brushes should be washed thoroughly in warm water after using; and must not be used in oil paints.

## FLAMEPROOFED COVERING MATERIALS

### SCENERY CANVAS

Heavy flameproofed scenery canvas, 72" wide. Used for covering scenery, drops, borders, etc. It is strong, durable, and takes paint well. Because of its durability and wearing qualities it is more economical than muslin.

No. M-101 Per yard \$.50

### SCENERY MUSLIN

Flameproofed scenery muslin, 72" wide. Recommended for transparencies, dye-work, etc.

No. M-102 Per yard \$.40

### DUVETYNÉ

Flameproofed duvetyne, 36" wide, is recommended for travellers, borders, cycloramas, etc., where economy is necessary without impairing desired effects. Takes light well, and comes in many colors. Samples and colors will be gladly furnished.

No. M-103 Per yard \$.40

### GAUZE

Theatrical gauze, white, blue or black, used for mist, fog, or blurred, hazy effects, transformations, etc. One or several thicknesses are hung in the form of a drop, and with careful handling of lights, many interesting effects can be secured. Gauze is also used on cut drops, foliage borders, etc. (see page 34).

No. M-104 Per yard \$3.50

Note: This material is 30 feet wide.

### MONK'S CLOTH

Flameproofed Monk's Cloth, 54" wide, used in making tapestries, borders, cycloramas, traveller curtains, etc. Monk's Cloth curtains are decorative and inexpensive, and may be used in the natural color, dyed or stenciled. By copying interesting designs or patterns on this material with ordinary scenic colors, the result can scarcely be distinguished from an original tapestry.

No. M-105 Per yard \$.95

### VELOUR

Flameproofed velour, 54" wide, in a variety of colors. Used for borders, cycloramas, traveller curtains. Velour gives a rich, royal effect, and in neutral tones makes a serviceable background for the stage. The velour listed here is of the correct quality for theatrical work, long-wearing, lasting color, and takes stage lighting well.

No. M-106 Per yard \$1.25

### SATEEN

Flameproofed sateen, 36" wide, in a variety of colors. Used for borders, cycloramas, traveller curtains, etc., also for inter-lining. Makes up well into curtains, and is very decorative.

No. M-107 Per yard \$.30

### REPP

Flameproofed repp, 50" wide. Used for curtains, cycloramas, etc. Serviceable material for many uses, obtainable in a variety of colors.

No. M-108 Per yard \$.75

### FELT PADDING

All platforms, steps, etc., should be covered with a layer of felt padding before the canvas is applied. This tends to deaden the sound of walking and eliminates "hollowness." Padding is  $\frac{1}{4}$ " thick and 36" wide, and is sold in rolls.

No. M-109 Per yard \$.50

### GROUND CLOTHS

Heavy, waterproof duck, strong and long-wearing, in a variety of colors. Made up to any size specified, webbed and grommated, ready for laying, for the price given.

No. M-110 Per square foot \$.10

### ROSINE

Netting compound, or rosine, is used for gluing gauze to cut drops, etc. The drop should be turned face down, and the gauze glued to the back of the drop (see page 32). The rosine should be melted in a double boiler, and applied in dots with a brush. The drop should be allowed to dry thoroughly before moving. Rosine is recommended in place of ordinary glue because it is the only adhesive that is flexible and will not crack when the drop is rolled.

No. M-111 Per can ( $\frac{1}{2}$  gal.) \$2.35

While the materials listed on this page are most commonly in use, we can supply any other flameproofed materials desired, and are prepared to flameproof your own materials for you.

## STAGE LIGHTING APPARATUS

On the following pages will be found descriptions of a comprehensive selection of units of stage lighting apparatus that are adaptable for the smaller theatre.

All the units mentioned are designed for simplicity, and are made as concise and compact as is practical. The basic principle underlying all of the apparatus listed is to enable each unit to answer as many uses as possible, thus giving great flexibility with limited equipment. Standard designs have been chosen so that parts will be interchangeable. Stand lamps hang on pipe clamps, footlight sections serve as sunset strips or borders, and footlight spots demount to make firelight, etc.

Equipment most in demand is listed in this section, but any piece of electrical equipment, from replacement parts to special electrical effects, can be supplied by Cleon Throckmorton, Inc.

Repetitional matter has been avoided, so far as possible in the description, and suggestions for uses substituted. All the equipment listed complies with Underwriters requirements, national, New York and city codes. Units are heavily constructed to stand hard use over a long period, are amply ventilated, simple to operate, and designed to secure maximum light efficiency. Spot lights are all equipped with doors for access to the lamps, slide carriers for color frames holding the gelatin, and simple focusing adjustment of the lamps. Hangers clamp to the ordinary 1-inch black pipe used for light battens, (which, because of their shipping weight, are best purchased from the local plumbing supply house.)

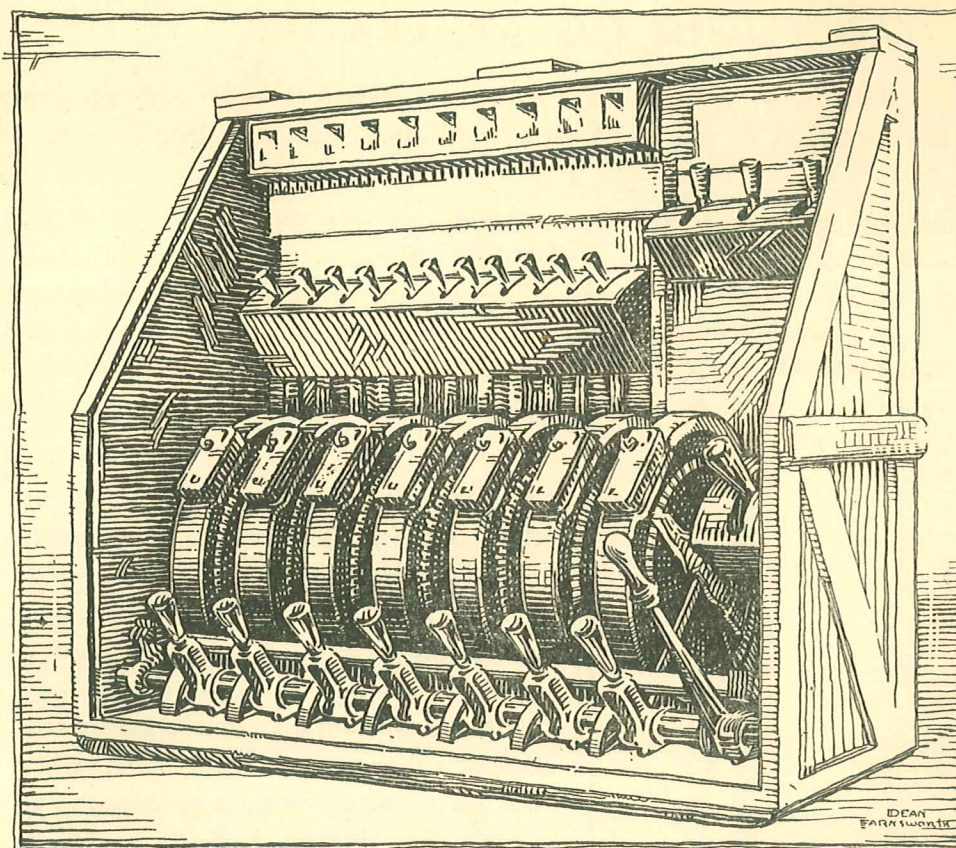
CLEON THROCKMORTON, INC.

## PORTABLE SWITCHBOARD

From a portable switchboard located in the balcony, orchestra pit or in the wings down stage, the electrician or director can control lighting as a conductor controls his orchestra. An integral part of every professional performance, their usefulness is beginning to be appreciated by the little theatre. They obviate the omissions of the architect, furnish dimming and switch control for units not provided for in the original installation, are able to take care of units to be purchased later and, in general, being designed to one's requirements, make the equipment on hand completely usable and flexible.

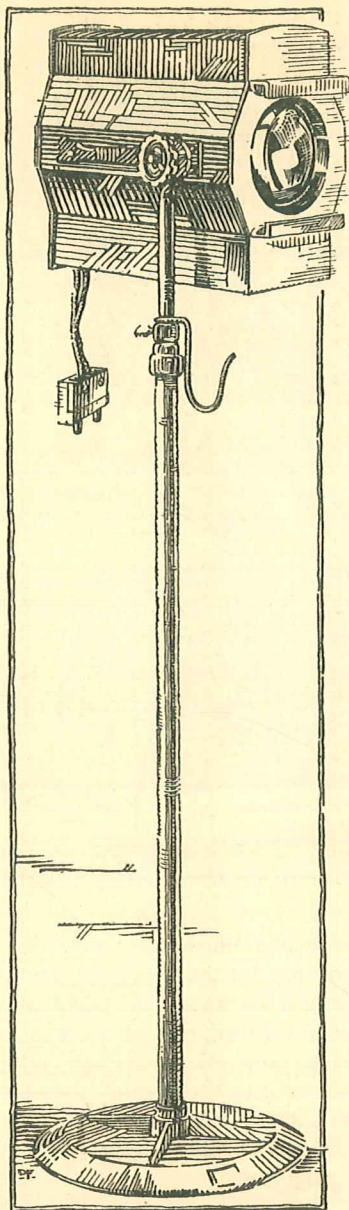
We are able at any time to supply auxiliary dimmers of any type or capacity you desire, or will be glad to make recommendations on your information. To architects, we offer a special designing service on permanent and supplementary installations of switchboards as well as electrical layouts for prospective auditoriums.

The following information is required for an estimate: The wattages of each spotlight, flood and border to be controlled by this board; the number of circuits in each border and footlight, how many, and which, of these circuits may be controlled together; whether your stage main line has two or three wires.



The portable switchboard illustrated  
No. E-1501 . . . . . \$475.00  
Boards, larger or smaller, can be  
built to fill your particular needs.

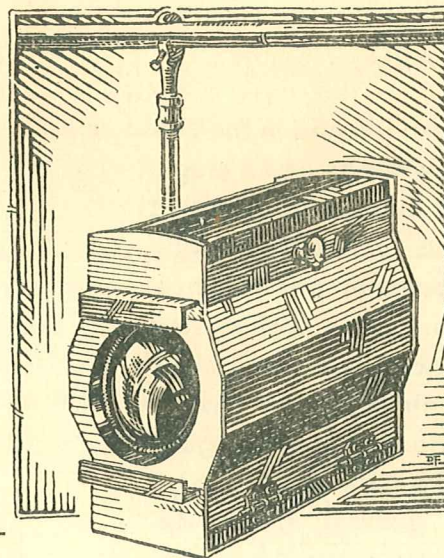
The small switchboard illustrated is of the type recommended to care for the needs of the smaller theatre. There would be seven or eight interlocking dimmers, with master, ten to sixteen receptacles and switches and main switches. With preset and cut-over switches, variable wattage dimmers and compact mountings, we can reduce the size, number of mechanical units, and consequently the cost, to the minimum.



## 1000-2000 WATT SPOTLIGHT

**No. E-101**  
on telescopic  
stand

A powerful, but easily handled spotlight, adapted to either a 2000, 1500, or 1000 watt Mazda lamp; silent, safe and economical. The light beam may be instantly flooded to a wide coverage when used on stage, or concentrated to a narrow powerful beam for balcony throws. This is the ideal lamp for the picture booth, it is adaptable to effect projection and can be fitted with motor and clock-work apparatus. Use with type "G" incandescent lamps, and color frames No. E-538.



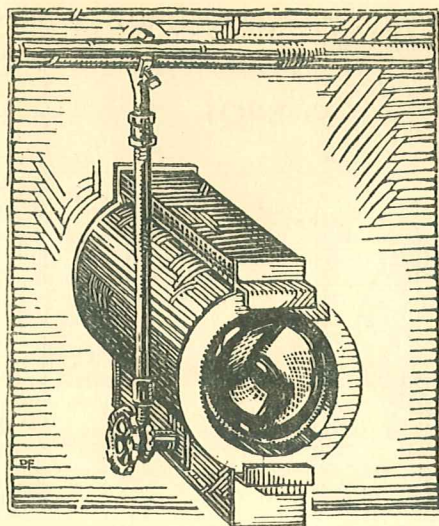
**No. E-102**  
with clamp for  
hanging

All spotlights, footlights, borderlights and floodlights come completely equipped. Spotlights have condensing lens, asbestos cable and connector, and color frame. 25 feet of No. 14 stage cable is furnished with stand spotlights, and 60 feet with hanging type. Borderlights are equipped with color

**No. E-101** On telescopic stand (as illustrated) with 15 amp. connector 25' of stage cable and color frame (lamp extra) **\$40**

**No. E-102** On adjustable pipe clamp for hanging, with 15 amp. connector 60' of stage cable and color frame (lamp extra) **\$40**

**No. E-104**  
with clamp for  
hanging



frames and 3 asbestos leads. Footlights are furnished with splice box for feed cables, and color frames where necessary. Floodlights are equipped with color frame, 15 amp. connector; and cable. Stand floodlights have 25 feet of cable, and the hanging type has 60 feet of cable.

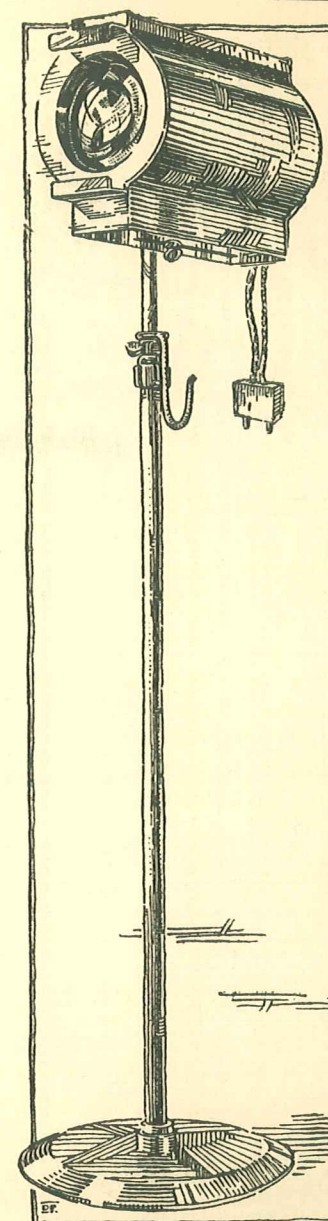
**No. E-103** On telescopic stand with 15 amp. connector, 25' of stage cable and color frame (lamp extra), price each . . . . . \$33

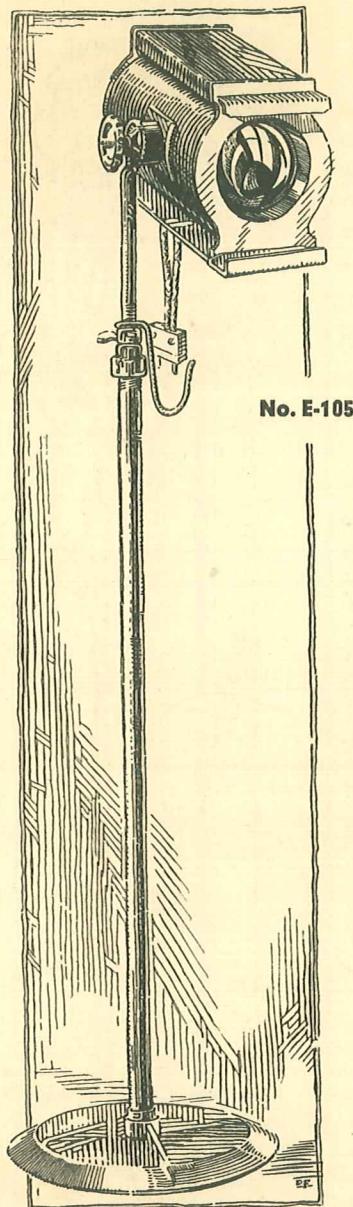
**No. E-104** On adjustable pipe clamp for hanging, with 15 amp. connector, 60' of stage cable and color frame (lamp extra), price each \$33

## 500-1000 WATT SPOTLIGHT

**No. E-103**  
on telescopic  
stand

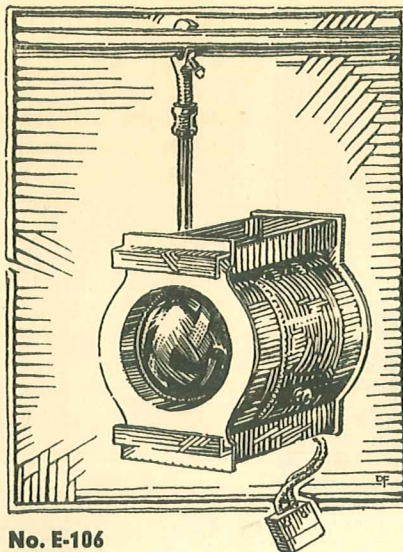
This lamp is adequate for spotlighting from the balcony in small auditoriums and is the standard back stage lamp in all theatres. On stands, they are constantly necessary in the wings for "picking out" action, lightening dark spots, "picturizing" outdoor sets and for the constantly required simulation of sunlight, moonlight and firelight. An excellent lamp for the tormentor pipes. Use Type "G-40" Lamps, gelatine color frames No. E-538.





No. E-105

### 250-400 WATT "BABY" SPOTLIGHT



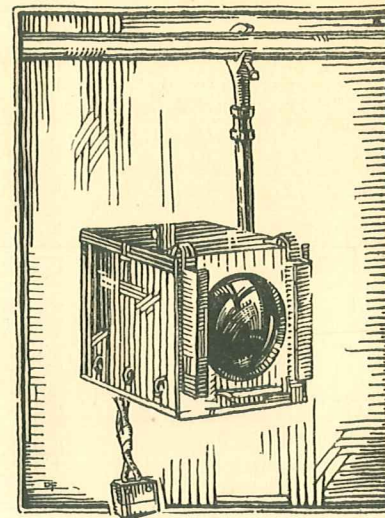
No. E-106

A battery of these smaller lamps hung in the teasers and tormentors is one of the most valuable adjuncts that the theatre has acquired. Constantly used on all stages today for spotting principal acting areas, they in addition provide the conscientious director with his principal means of varying the dead uniformity of the border lights, of producing rich, striking or subtle color harmonies in costumes and scenery, and of creating the mood and emotional envelope of the play. Use Type "G-30" Incandescent Lamps, with Color Frames No. E-538.

**No. E-105** On telescopic stand, with 5 amp. connector, 25 feet of stage cable and color frame (lamp extra), price each . . \$28.00

**No. E-106** On adjustable pipe clamp for hanging, with 5 amp. connector, 60 feet of stage cable and color frame (lamp extra), price each . . . . . \$27.00

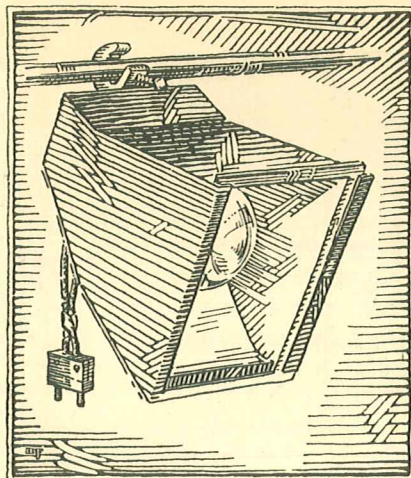
### 100-250 WATT FOOTLIGHT SPOT



These miniature, but surprisingly bright, spotlights are small enough to conceal behind jogs, in the floorlight trough, under bed canopies, under fireplace logs and in a variety of places where it is necessary but usually difficult to inconspicuously light the faces of the actors or tone the color of the set. They are also much used on the teaser light-batten, above doorways to light backings and, as a close-range expedient, for sunlight through window curtains. Detached from their clamp they are light enough to be hung from scenery irons on flats or props.

**No. E-107** On adjustable pipe clamp for hanging, with 5 amp. connector, 30 feet of stage cable and color frame (lamp extra), price each \$15

## 500 WATT HANGING FLOOD



Following the observance that light in nature invariably comes from above, came the demand for more flexible overhead equipment. This flood is light enough to be hung in any part of the stage—teasers, scene rigging or wings. Hung in the position of the second or third border they can be used to give surprising illusions of distance and atmosphere; turned forward, the beautiful "halo" effect familiar in the movies can be created on groups or whole choruses of people. Use lamp "PS-40," color frame E-537.

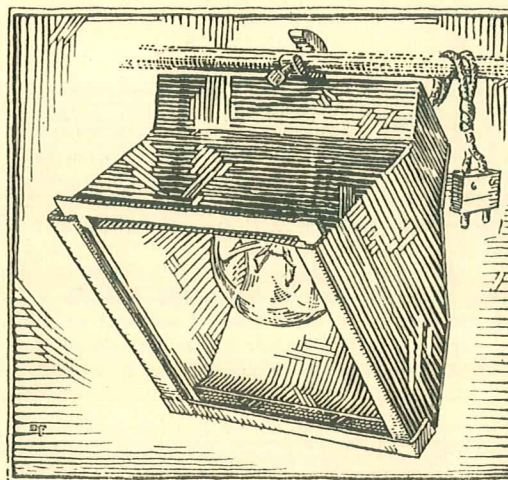
**No. E-111** With adjustable pipe clamp for hanging, 5 amp. connector, 60 feet of stage cable and color frame (lamp extra). Light opening, 10 x 10 inches. Price each . . . . . \$35

## 1000 WATT STANDING FLOOD

This is the first necessity for flexible stage lighting—it serves at entrances, in the wings, just back of the front curtains, in all outdoor sets—and to create strong color and shadows in effect lighting. Use lamp "PS-52", frame E-536.

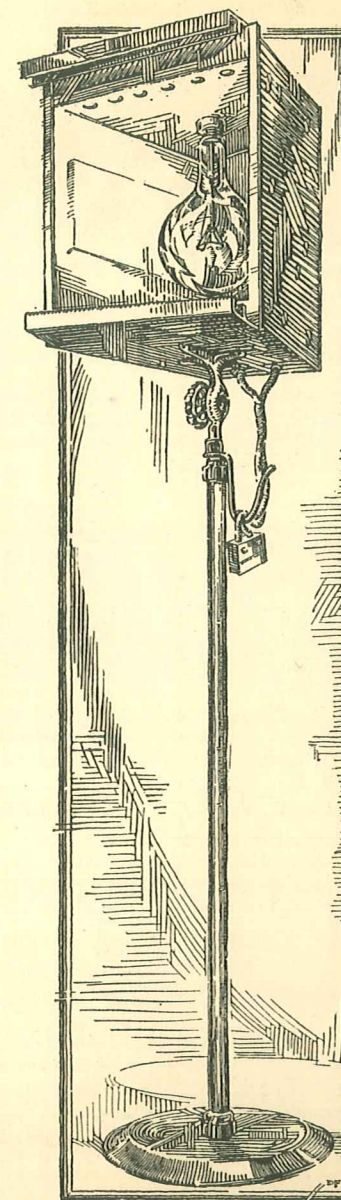
**No. E-113** On telescopic stand, with 15 amp. connector, 25 feet of stage cable and color frame (lamp extra). Light opening, 14 x 15 inches. Price each . . . . . \$24

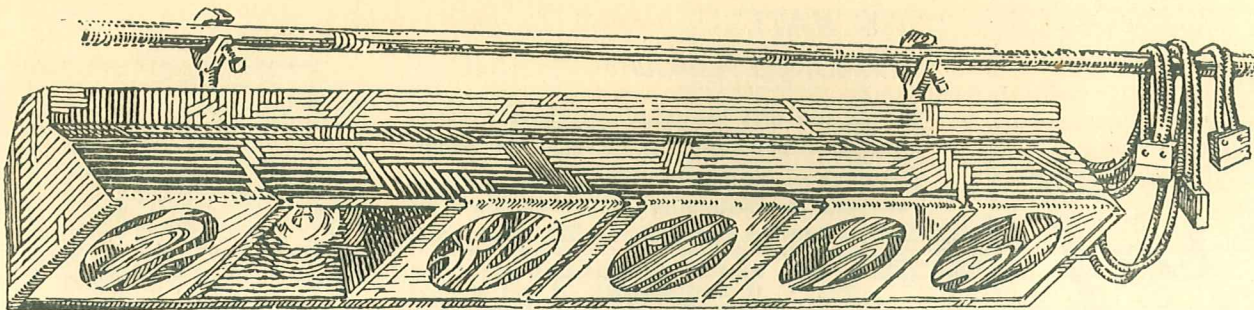
## 1000 WATT HANGING FLOOD



**No. E-112** With adjustable pipe clamp for hanging, 15 amp. connector, 60 feet of stage cable and color frame (lamp extra). Light opening, 12 x 12 inches. Price each . . . . . \$24

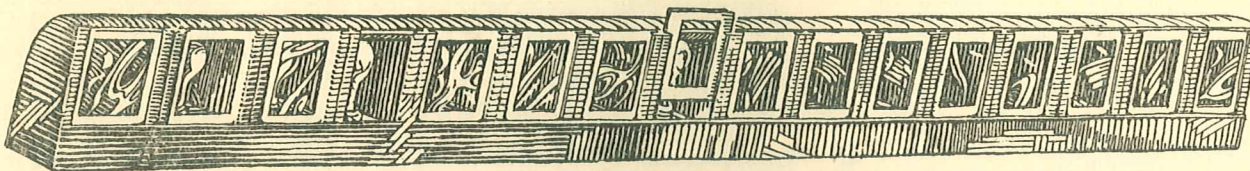
In addition to its common flood-lighting functions, this lamp may be utilized, because of its wide hood, to simulate the diffused light of nature by adding a frosted gelatin to the frame of colored gelatin—light blue for skylight, amber for the mellow glow of evening, etc. For use with color frames E-536.



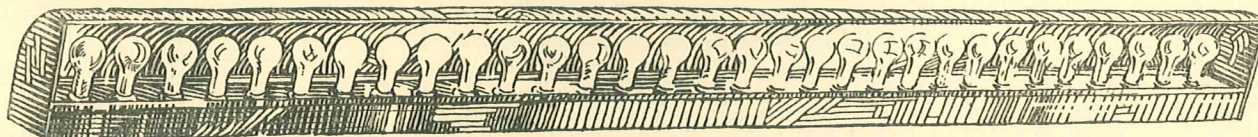


Borderlights can be furnished in practically any sizes desired. The 500 Watt size is recommended for large stages where a great deal of light is required. Each lamp is in a separate compartment, each with separate color frame, permitting great flexibility of color change. Can be ordered in any length, with 1, 2 or 3 circuits.

For smaller stages, No. E-206 is an ideal unit. Uses lamps from 100-200 watts, Nos. A-23; PS-25 or PS-30. This size although less expensive gives splendid results where less area must be covered. May be ordered in any size, wired for one, two or three circuits, and is similar in construction to the border illustrated here.



Each compartment is grooved for color slides, permitting not only variety of illumination on different playing areas, but complete control of color changes. In ordering footlights, specify a total of not over three-fourths the proscenium opening. When used as borderlights, they should extend to about two-thirds the proscenium width. Use 60-150 watt clear or frosted lamps. Specify number of circuits desired, and chains if for hanging. Use "naturals", Type "A", PS-22 or PS-25 lamps, color frames No. E-539.



A low, convenient footlight strip, recommended when foots are in occasional use and must be removed between performances, and for borderlights. Easy to install anywhere. May be ordered in any length, but 8' sections will be found most convenient to handle in temporary installations. The short strips are generally used in entrances, outside windows, for sunset strips, etc. Use "natural" or dipped "S" type lamps, 40 to 60 watts, according to the size of the stage. If for borderlights, specify chains.

### X-RAY OR SECTIONAL BORDERS

**No. E-201** 500 watt, 6' section, 6 outlets, with adjustable pipe clamps for hanging, color frames, and 3 asbestos leads. (Lamps and cable extra.) \$65

**No. E-206** 100-200 watt, 5' section, 6 outlets, enclosed with individual reflectors, and color frames, adjustable pipe clamps for hanging, and three asbestos leads. (Lamps and cables extra.) . . . . . \$45

### SECTIONAL FOOTLIGHTS

**No. E-202** 8 foot section, fifteen outlets, wired in two or three circuits as desired, with color frames and splice box for feed cables. (Lamps and cable extra.) . . . . . \$45

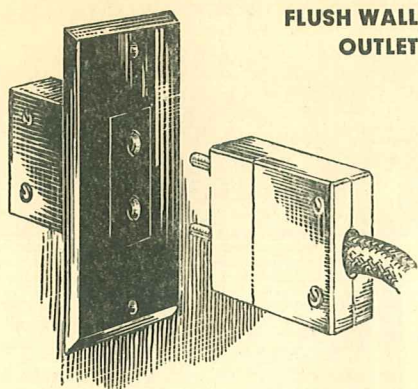
### PORTABLE OPENFACED FOOTLIGHTS, BORDERLIGHTS AND STRIPLIGHTS

**No. E-203** 8' section, thirty outlets, 2 or 3 circuits, with splice box for feed cable. (Lamps and cables extra.) \$35

**No. E-204** 4' section six outlets, one circuit, 15' of stage cable, and 5 amp. connector. (Lamps extra.) . . . \$11

**No. E-205** 16 inch section, two outlets, one circuit, 15' of stage cable, and 5 amp. connector. (Lamps extra.) \$5

CLEON THROCKMORTON, INC.

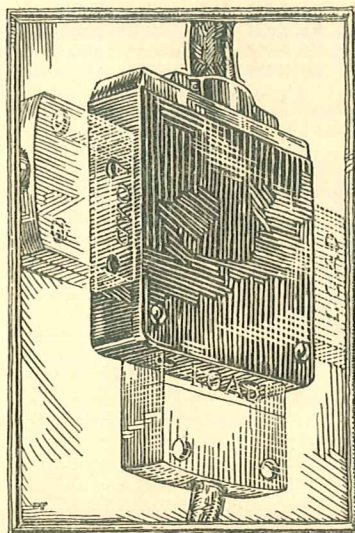


**FLUSH WALL  
OUTLET**

A wall outlet made to take the slip connector universally used on stage cable. This receptacle is one of the newest outlet developments with many advantages. It is safe, there being no exposed live current—and it is convenient in that it requires no door and receives the type of connector furnished with standard equipment. It is neat, unobtrusive and foolproof. Supplied for 5 and 15 amp. slip connectors.

No. E-601 5 amp., each \$2.00

No. E-602 15 amp., each 2.50



### MULTIPLE CONNECTORS

This is quite the most useful connector yet developed for making the most of limited equipment. A number of these plugs will provide the maximum flexibility, especially when there are few dimmers. Two or three small circuits can be connected to one lead wire on extensions, or a number of baby spots, for instance, can be dimmed with one dimmer. They are small, light, cheaper and handler than a plugging box, and receive standard slip connectors as shown in the illustration.

No. E-540

For 5 amp. plugs, price \$3.60

No. E-541

For 15 amp. plugs, price 5.00

### FUSES

Assuming that the usual 110-120 volt current is used, the amperage of the fuse required may be easily calculated by dividing the wattage of the lamp, (or, as in borders, the total wattage of the lamps on one circuit) by 100; select the fuse with nearest rating above that number. Example: a 400 watt baby spot requires a 5 ampere fuse in the circuit; two baby spots on one line require a 10 amp. A footlight circuit of 24 60-watt lamps requires a 15 fuse. A main line should be fused with an amperage as great as all the circuits branching off from it.

### LINK FUSES

2½" center to center.

10- 30 amp., each . \$ .06

35- 60 amp., each . .08

65-100 amp., each . .10

### CARTRIDGE FUSES

10- 30 amp., each . \$ .20

35- 60 amp., each . .30

65-100 amp., each . .90

### KNIFE-END TYPE

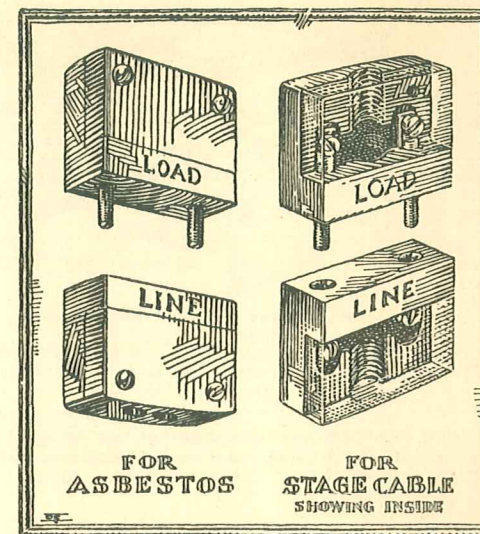
100 amp., each . . \$ .55

125 amp., each . . 1.00

200 amp., each . . 1.60

### SLIP-CONNECTORS

(Also called pin-plugs, stage- and fibre-connectors).



On spots and floods use "load" asbestos. On borders and foots use "load" stage-cable connectors. On extension cable use "load" and "line" stage-cable connectors on opposite ends. On the end of cable coming from switchboards, panels and stage-pockets, use "line" stage-cable connectors. In other words, "line" plugs distribute current, "load" plugs receive it. Use 5 amp. plugs on circuits carrying 60-600 watts, 15 amp. plugs on units drawing up to 2000 watts.

No. E-542 5 amp. "load" for asbestos, each . \$1.10

No. E-543 5 amp. "line" for asbestos, each . 1.10

No. E-544 5 amp. "load" for stage cable, each 1.10

No. E-545 5 amp. "line" for stage cable, each 1.10

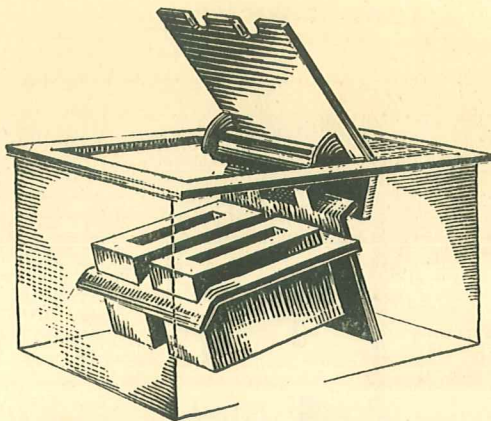
No. E-546 15 amp. "load" for asbestos, each . 1.50

No. E-547 15 amp. "line" for asbestos, each . 1.50

No. E-548 15 amp. "load" for stage cable, each 1.50

No. E-549 15 amp. "line" for stage cable, each 1.50

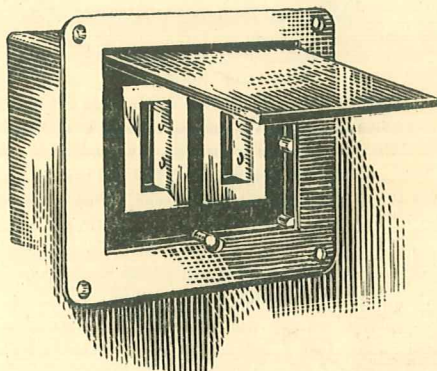
### STAGE FLOOR POCKETS



A few of these are necessary in the floor, right, left and upstage for connecting stand spots and floods. The covers are notched for connecting cable so that they stay flush with the floor at all times. 1-4 outlets may be had in each pocket.

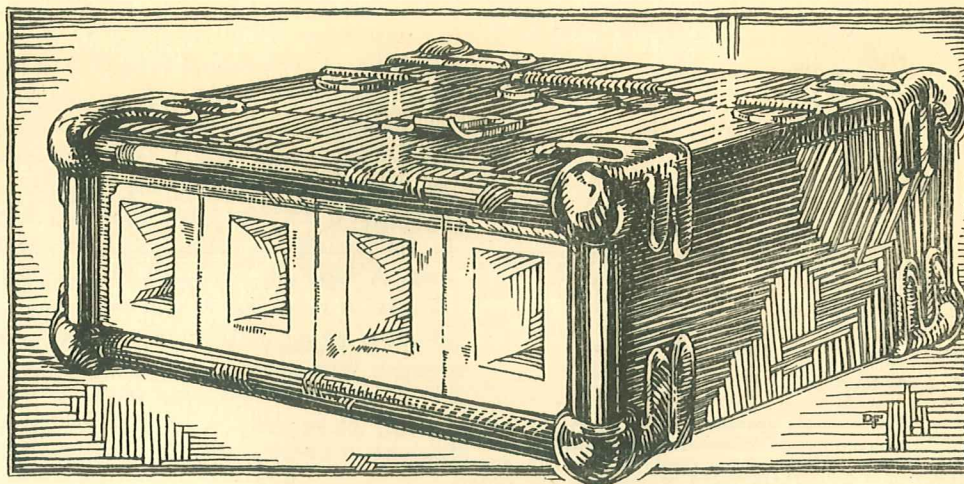
No. E-511 One outlet pocket, with plug, price \$10.00  
 No. E-512 Two outlet pocket, two plugs, price 20.00  
 No. E-513 Three outlet pocket, three plugs, price 30.00  
 No. E-514 Four outlet pocket, four plugs, price 40.00

### WALL POCKETS



This is similar in construction to a floor pocket and takes the same stage plug. It can be used instead of or to supplement floor outlets, where floor outlets would be unusable or forbidden. This pocket can also be furnished in any number of outlets per receptacle.

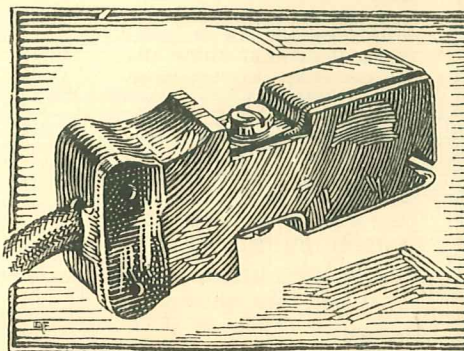
No. 603 2 pockets, 50 amperes \$16.00  
 No. 604 3 pockets, 50 amperes 24.00



**PLUGGING BOX** A plugging box provides a number of outlets wherever they are wanted. They add to or replace floor pockets on stage or will supply current to a battery of lamps in the balcony, another room, hall or outdoors on the campus,—all with one feed cable instead of many. Each outlet has 30 amp. fuses accessible by hinged door.

No. E-502 Two outlets (plugs extra) . . . \$10.00  
 No. E-504 Four outlets (plugs extra) . . . 18.00  
 No. E-506 Six outlets (plugs extra) . . . 28.00  
 No. E-508 Eight outlets (plugs extra) . . . 36.00

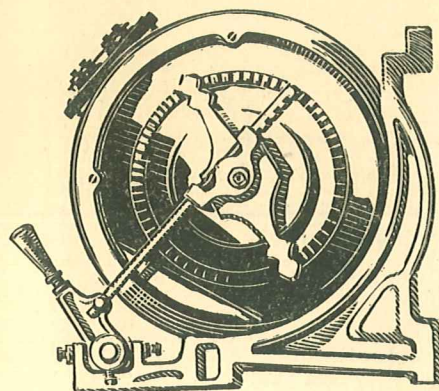
(3-wire mains, for heavy loads, price 10% more.)



### STAGE PLUGS

The standard plug necessary for making connections in wall pockets, floor plugs and plugging boxes.

No. E-501 50 amp., 250 volt, price each \$2.00



### PLATE DIMMERS

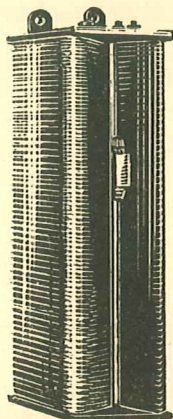
These dimmers do not overheat—they are of compact, sturdy and dependable construction. We use this type in the manufacture of our regular portable and permanent switchboards and provide them singly for wall mounting, or in banks with a master dimmer. Prices depend on individual requirements and will be quoted at your request; all sizes in stock, or made to your order.

#### Non-Interlocking Circular Type 110 Volts

No. 611	200 watts—10" plate	...	\$11.00
No. 612	500 watts—10" plate	...	11.00
No. 613	1100 watts—15" plate	...	16.00
No. 614	2200 watts—2-15" plates	...	28.00

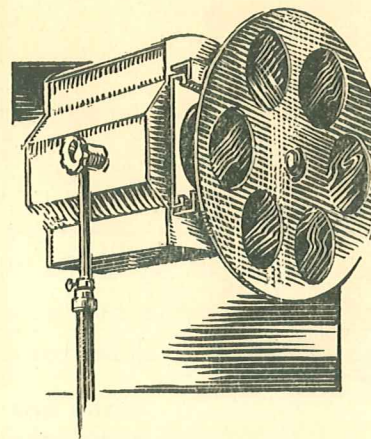
For other sizes; single and Interlocking types; quotations will be gladly sent to you.

### SLIDE DIMMERS



A dimmer for use on individual units. This type provides a dimming device which may be regulated at the light itself, is easily attached and manipulated. Dimmers carried in stock for proper dimming of any wattage lamp.

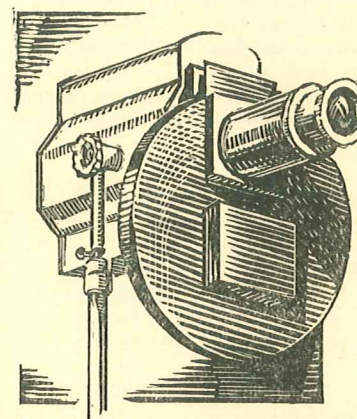
No. E-608	250-300 watts	...	\$18.00
No. E-609	400-500 watts	...	18.00
No. E-610	750-1000 watts	...	26.00



### COLOR WHEEL

A revolving wheel to be fastened on any standard spotlight. With six openings; colors may be changed rapidly and continuously. This is an excellent accessory for pageants, vaudeville and similar spectacular effects. Wheels are furnished with steel slide to fit any spotlight. In ordering give size of spotlight.

No. E-605	Hand operated	...	\$ 7.50
No. E-606	Clockwork mechanism	...	32.00
No. E-607	Motor driven	...	55.00

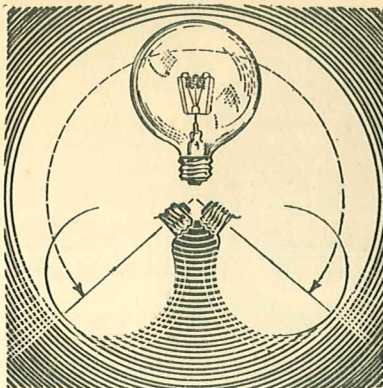


### PROJECTIVE AND EFFECT APPARATUS

With a mechanism that can be attached to any standard spotlight, it is possible to project elaborate illusions of fire, moving clouds, waterfalls, waves, waving flags, lightning and similar effects. Some hundred of these effects are carried on hand and others can be supplied to order on short notice. Apparatus is supplied with clock work control, is simple to operate and may be bought or rented by the week. Effects vary in price from \$50 to \$100.

The effects are painted on mica with non-fading paint—Send us your requirements and we will gladly submit estimates to you. Motor driven effects may also be furnished at an additional cost.

## LAMPS

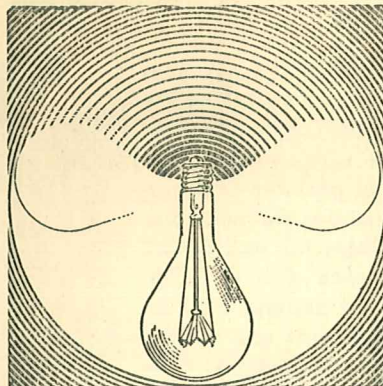

**SPOT-LIGHT  
LAMPS  
"G" SERIES**

Lamps listed below are chosen for their special fitness for use with the hanging and stand spots listed on the previous pages. "G" type lamps are for use exclusively in spotlights and projection machines. They are standard nitrogen-filled bulbs, clear, with **concentrated** filaments and screw bases. Bulbs should not be screwed too tightly into the porcelain sockets. "G" type lamps should be burned **base down** as diagrammed above and **must not be inverted** while burning.

TYPE	WATTS	EACH
G-25	100	\$1.00
G-30	250	1.75
G-30	400	3.00
G-40	500	3.25
G-40	1000	6.75
G-40	1500	9.00
G-48	2000	14.00

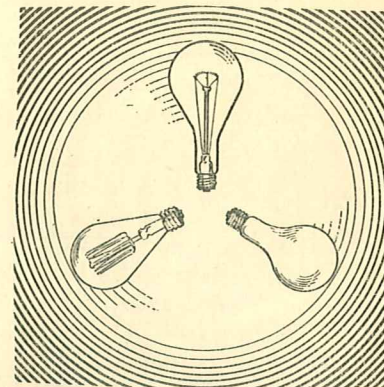
**PROJECTION LAMPS  
"T" SERIES**

Lamps for projection apparatus can be furnished in the following sizes: 50 Watts with single contact; 200 Watts, 250 Watts and 500 Watts with screw bases. In ordering, give the number and size of the lamps you require, or the apparatus for which it is required.


**FLOOD AND  
BORDER LAMPS  
"P S" SERIES**

Lamps listed below are chosen for their special fitness for use with the stand and hanging floods, borders, and footlights listed on the following pages. "P S" lamps are for use in all general flood lighting units, including auditorium and work lights. They are standard nitrogen-filled bulbs, clear, with **extended** filaments and screw bases. Bulbs should not be screwed too tightly into the porcelain sockets. "P S" type lamps are made to burn **base up** but the smaller sizes, especially, give long service in any position.

TYPE	WATTS	EACH
PS-22	75	\$ .45
PS-25	100	.50
PS-25	150	.60
PS-30	200	.80
PS-35	300	1.25
PS-40	500	2.00
PS-52	750	3.75
PS-52	1000	4.00
PS-52	1500	5.75
PS-52	2000	13.00


**BORDER AND  
FOOT LAMPS  
"NATURALS"**

These lamps are called "natural colored" because the dye is blown in the lamp glass. The colors are permanent and nearly spectrally pure. We recommend them highly for borders and foot light strips. While the initial cost is higher, they give much greater satisfaction inasmuch as the color does not fade and come off as in dipped bulbs, they have a much higher light efficiency than coated bulbs, allow cheaper original installation of borders, save the cost of slides and the constant replacement of gelatins, and result in more dependable lighting effects. The universal use of these bulbs in all strip light equipment will be found highly economical. Like all "A" type lamps they may be burned in any position.

COLOR	WATTS	EACH	WATTS	EACH
Red	40	.50	60	.55
Green	40	.40	60	.45
Amber	40	.40	60	.45
Blue	40	.40	60	.45

**COLORINE**

Colorine is a permanent lamp-dye. It comes in cans ready for dipping, after which the lamps can be used immediately. It is obtainable in the complete variety of colors listed. Full directions with each can.

Cardinal red	Straw
Ruby red	Golden amber
Magenta	Sunset gold
Moonlight blue	Flesh pink
Steel blue	Dubarry pink
Urban blue	Purple
Emerald green	Canary

Per pint \$2.10  
Per quart 3.25

**BORDERLIGHT CABLE**

Multiple conductor, N.E.C. approved, made in stock sizes from 3 to 28 conductors, of No. 12 gauge, stranded flexible cable. The sizes listed below, are most often used, all 20 ampere capacity. Prices for other sizes on application.

No.	No. of conductors	Price per 100 feet
E-701	3	\$12.00
E-702	4	16.00
E-703	6	24.00
E-704	8	32.00
E-705	12	48.00

**STAGE CABLE**

Because of fire hazards, this is the only cable that may be legally used inside the theatre.

Units using between 600 and 1500 watts should be supplied through No. 14 cable; 500 watts and under are usually standardised with No. 16. A number of two foot lengths of No. 16 cable should be made up with a 15 amp. "load" slip-connector on one end and a 5 amp. "line" connector on the other—these will permit flexibility in plugging in. This cable conforms to all codes, underwriter's, city and national.

Flexible Stage Cable	Carrying Capacity	Price per 100 feet
No. 18	3 amperes	\$ 3.80
No. 16	6 amperes	4.50
No. 14	15 amperes	6.00
No. 12	20 amperes	8.00
No. 10	25 amperes	10.00
No. 8	35 amperes	14.00
No. 6	50 amperes	25.00
No. 4	70 amperes	35.00
No. 2	90 amperes	50.00
No. 1	100 amperes	58.00
No. 0	125 amperes	68.00
No. 00	150 amperes	100.00

**ASBESTOS COVERED WIRE**

To prevent short-circuiting, the lead-in asbestos wires to spots and floods should be replaced whenever they show signs of wear.

No. 14 Asbestos, 20 ampere, per 100 feet . . . . . \$7.50

## GELATINE COLOR MEDIUMS

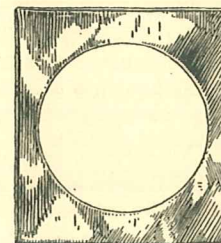
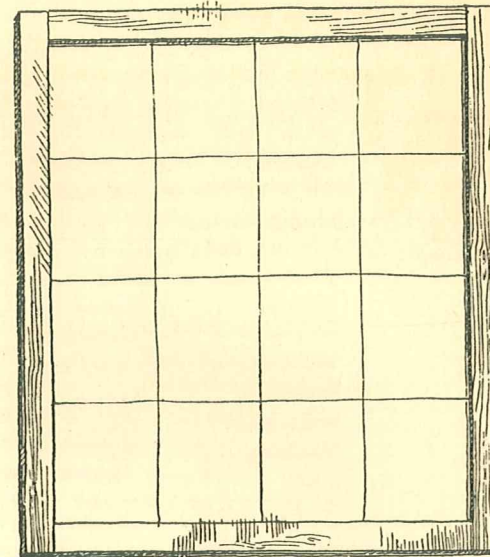
These gelatines are of the manufacture given the highest rating in the recent General Electric test of color mediums for durability, resistance to heat, permanency and uniformity of color. Sheets are full, standard size, 20 x 24 inches.

	No. 0 . . . . . Clear	<b>PURPLES</b>	No. 27 . . . . . Light Purple
	No. 1 . . . . . Frosted		No. 123 . . . . . Purple
<b>YELLOWS</b>	No. 70 . . . . . Pale Straw		No. 28 . . . . . Dark Purple
	No. 3 . . . . . Lemon	<b>BLUE-PURPLES</b>	No. 122 . . . . . Medium Lavender
	No. 6 . . . . . Straw		No. 25 . . . . . Violet
	No. 8 . . . . . Pale Amber	<b>BLUES</b>	No. 29 . . . . . Daylight Blue
	No. 10 . . . . . Medium Amber		No. 30 . . . . . Light Blue
<b>ORANGES</b>	No. 12 . . . . . Amber		No. 31 . . . . . Medium Blue
	No. 13 . . . . . Darker Amber		No. 35 . . . . . Dark Blue
	No. 14 . . . . . Orange		No. 36 . . . . . Urban (deep) Blue
<b>REDS</b>	No. 15 . . . . . Light Red	<b>GREEN-BLUES</b>	No. 131 . . . . . Light Green-Blue
	No. 16 . . . . . Medium Red		No. 32 . . . . . Green-Blue (Moonlight)
	No. 17 . . . . . Dark Red	<b>BLUISH-GREENS</b>	No. 42 . . . . . Medium Blue-Green
<b>RED-PURPLES</b>	No. 112 . . . . . Flesh Pink		No. 43 . . . . . Dark Blue-Green
	No. 114 . . . . . Pink	<b>WARM GREENS</b>	No. 127 . . . . . Bright Light Green
	No. 20 . . . . . Rose Pink		No. 40 . . . . . Medium Green
	No. 21 . . . . . Light Magenta		No. 128 . . . . . Darker Green
	No. 23 . . . . . Dark Magenta		
	No. 24 . . . . . Rose Purple		

**GELATINES**, price per sheet . . \$.14

A packing charge of 15 cents is added to orders for less than \$5.00.

SPECIAL heat and moisture-proof gelatine mediums; variegated, blended, special effects, and patent "soft-edge" slides for spotlights will be priced on application.



## COLOR FRAMES

To avoid cracking gelatines, when inserting into holder,—the looseness will be taken up by the heat of the lamp.

<b>No. E-536</b>	18" x 20"	for 1000 W. flood (wood)	each \$.60
<b>No. E-537</b>	13" x 15"	for 500 W. flood (wood)	each .60
<b>No. E-538</b>	8" x 8½"	for standard spots (metal)	each .35
<b>No. E-539</b>	6" x 7½"	for sectional footlights (metal)	each .35
<b>No. E-540</b>	5½" x 5½"	for footlight spots (metal)	each .30
<b>No. E-541</b>	14" x 14"	for 500 W "X-Ray" border (metal)	each 1.00

Other sizes—prices on application.

CLEON THROCKMORTON, INC.

## PROPERTIES AND EFFECTS



HERE is scarcely an effect or illusion required on the stage that we have not handled. Whether your problem is that of a trick cabinet, fire effect, disappearing illusion, smashed-in house, revolving stairs or complete tornado, we are prepared to handle it with some combination of scenic equipment and lighting apparatus. These effects will be built, rented or sold on request, and a sincere effort made to adapt them to your stage restrictions.

Wind machines, apparatus for rain, hail, thunder, lighting, sea-waves, horses hoofs, conflagrations, firelight, fireplace coals, moving clouds, and quick set changes; transparencies, fade-outs and fade-ins; paint and easily attached instruments for the new and startling ultra-violet effects in all colors;—in fact, any effect known to the modern stage may be procured through this studio.

We specialize in difficult and unusual properties,—animal heads and mechanical animals, large but light cannons, moving boats, sculptured ornament,—most of this being done in papier-mâché, a medium well adapted to stage use, being light, tough and unbreakable and substantial looking. Many of these articles are so relatively inexpensive when purchased or rented from this shop that it should be found well worth while to ask for an estimate on your particular requirements.

## ARTIFICIAL FLOWERS



GRASS mats, artificial trees, shrubbery, hedges, vines, flowers, moss, thatching and palms can be supplied at any time according to the needs of your production. We will be glad to quote prices,—rental or purchase,—or make up combinations of scenery and artificial greens, for garden set pieces, trellises, arbors, "grassy banks" or any of the great variety of outdoor effects. Outline your design to us and we will send you an immediate quotation.



TO schools removed from the large theatre centers we are in a position to supply a most complete costume service, varied to your requirements:

- I. Send us the requirements of your play and we will plan and supply the entire costuming for the cast.
- II. We will select costumes for you from the New York costumers' stocks, the largest in the world. These may be either purchased outright or rented for as long as you desire:—one or a hundred. This includes coats of armor, uniforms, period and national dress, hats, shoes and historic or unusual articles of wearing apparel.

- III. We will make costumes to your order,—from your sketches, from prints or illustrations which you send, or from patterns which our designers will submit to you.

Plan ahead and let us know in time to furnish an entirely satisfactory service to you. When there is time we will be glad to give you approximate figures on the costs. In this connection, we decidedly recommend that you gradually build up a costume wardrobe for your theatre by combining a purchase and renting plan that will gradually accumulate a number of the most serviceable and frequently used costumes. The books recommended in the bibliography will aid in planning such a wardrobe.

In all cases, give us exact measurements of the actors for whom each costume is intended. State the name of the play, author, date of production and then make up the measurements in chart form, using the following column headings,—and we will do the rest:

Name of Character	Name of Player	Height	Sleeve	Collar	Chest	Waist	Inseam	Shirt Length	Hat	Shoes

Directions for measuring: COAT, sleeve from center of back over bent arm to end of wrist; CHEST, draw tape closely under coat but over vest; WAIST, under vest, over trousers; INSEAM, from crotch to shoe. For girls' dresses: same measurements, and give outside skirt length, waist to full length; and hip measurement.

## WIGS

All types of wigs are carried in stock, for immediate delivery. Wigs for character parts and for all historical periods are available. These may be purchased or rented, and special wigs can be made to your order.



**T**HE complete line of STEIN'S Theatrical Make Up is offered for your use. This make up has been used on the stage for many years, and is of unquestioned purity—and your wants can be filled from the large variety of items carried in our stock. The kits listed below are handy assortments, and contain all necessary essentials. Each item is selected from regular stock and may be re-ordered.

### THE DIRECTOR'S KIT

An excellent assortment for the director, instructor, and performer. Containing the following items: Cold cream, face powder, moist rouge, 3 sticks assorted grease paint, 6 liners, burnt cork, black wax, nose putty, eyebrow pencil, cosmetic, melting pan and candle, spirit gum, dry rouge, powder puff, stumps, orange stick, rabbit paw, crepe hair.

No. M-101 Packed in Metal Kit . . . \$7.50

### THE STUDENT'S KIT

Recommended for student's use. Contains large tin of face powder, 8 ounce tin of cold cream, 3 sticks assorted grease paint, 6 liners, crepe hair, spirit gum, stumps, and instruction book.

No. M-102 Packed in Box, Complete . \$2.50

### THE MIDGET KIT

Just enough material for a few performances, packed in handy carrying case. Containing cold cream, face powder, grease paint, lining color, clown white, nose putty, black wax, burnt cork and instruction book.

No. M-103 In Attractive Case . . . \$1.00

### COLD CREAM

8 Ounce Tin . . . . . 60¢      16 Ounce Tin . . . . . \$1.00

### LIQUID POWDER

White, Cream, Natural—Bottle or Can . . . . . 50¢

### FACE POWDER

1 —White	6—Dark Brunette	13 —Othello
2 —Light pink	7—Cream	14 —Chinese
2½—Pink	8—Juvenile flesh	14½—Japanese
3 —Dark pink	9—Healthy old age	15 —Indian
3½—Darker pink	10—Sun burnt	16 —Moving picture
4 —Flesh	11—Sallow old age	17 —Lavender
5 —Brunette	12—Olive	

8 Oz. Flat Lock Top Can . . 50¢

### GREASE PAINT

1—Pink	11—Sallow old age	20—East Indian
2—Very pale Juvenile	12—Robust old age	21—Vermillion
3—Pale Juvenile	13—Olive	22—White
4—Juvenile hero flesh	14—Gypsy	23—Yellow
5—Juvenile deeper tint	15—Othello-Moor	24—Brown
6—Juvenile robust	16—Chinese	25—Black
7—Light sunburnt	17—American Indian	26—Japanese
8—Dark sunburnt	18—Carmine	27—Cinema Yellow
9—Sallow young man	19—Negro	28—Cinema Orange
10—Fesh, middle age		

In Cardboard Tubes, Per Stick . . . 35¢

### LINING COLOR

1—Pink	8—Light blue	15—White
2—Flesh	9—Medium blue	16—Yellow
3—Gray	10—Dark blue	17—Black
4—Medium gray	11—Special blue	18—Carmine
5—Dark gray	12—Crimson	19—Green
6—Light brown	13—Dark crimson	20—Green-blue
7—Dark brown	14—Vermillion	21—Purple

In Cardboard Tubes, Per Stick . . . 25¢

### ASSORTED PAINTS

Contains three sticks of grease paint Nos. 1, 4, 7, and six sticks of lining colors, Nos. 4, 7, 9, 12, 17, and 18. (See lists above.)

Packed in Handy Tin Box . . . \$1.00

### SUNDRIES

CLOWN WHITE . . . 30¢ tin box	COSMETIC MELTING PAN . 10¢
BLACK WAX . . . . 25¢ tin box	SPIRIT GUM. Bottle with brush 35¢
NOSE PUTTY . . . . 25¢ tin box	LIQUID ROUGE. Per bottle . 25¢
TOOTH ENAMEL . . . 50¢ bottle	MOIST ROUGE. Light, medium, dark, per jar . . . . 50¢
BLACK EYE PAINT . . . 40¢	DRY ROUGE. Spanish, Orange and No. 18, per box . . . 25¢
BURNT CORK. Per can . . 50¢	LIPSTICK. Orange, light, medium and dark, in holder . . . 50¢
EYE SHADE PENCILS. Black and brown. . . . . 35¢ each	MASCARA. Black, brown, light brown. With mirror and brush. 50¢
EYE BROW PENCILS. Black, brown, blue. . . . . 25¢ each	
COSMETIC. Black, brown, white, in tin tubes . . . . . 25¢	

A sixteen-page pamphlet on **HOW TO MAKE UP** will be sent free on request.

CLEON THROCKMORTON, INC.

## ARCHITECT'S SERVICE



**I**N our experience, we have found that the average architect has very little conception of the needs of the modern theatre, and more especially, the smaller theatres and school and college stages.

Although they may have constructed a beautiful building to house the stage, the practical uses and the necessary size for which the stage has been intended, have, in many cases, been ignored.

The construction of the stage floor, the layout of the beams for the rigging, disposition of the dressing rooms, the provision for modern electrical equipment, and the ability to dispose of scenery not in action, are only a few of the multitudinous details that are usually forgotten by architects and are only thought of by those who had years of actual technical experience in the theatre.

Impossible as it is for a busy architect to thoroughly acquaint himself with the entire theatrical field of equipment, the situation has been practically forced upon him in the past. When one considers how inter-functional is every part of a stage, it is evident to every layman, as it certainly has been to every architect, how important would be a single responsibility,—one organization capable of planning every detail from the placement of the grid and shape of the stage to the last detail of light reflectors and of scenery. This is the service which Cleon Throckmorton, Inc. now offers.

Among the advantages of this service are: economy, due to our informed purchasing power; reliability, due to our experienced staff of professional riggers, builders and electricians; modernness, from our day-by-day contact with the professional theatre; and satisfaction to the client, due to Mr. Throckmorton's personal understanding of the diversified need of the theatre.

In addition to innumerable school and little theatre and club stages, our organization has been responsible for the creation of such unusual theatres as the COUNTRY PLAYHOUSE, at Westport, Conn., the CAPE PLAYHOUSE, at Dennis, Mass., the WHARF THEATRE, at Provincetown, Mass., the remodelling of the famous RIALTO THEATRE for the Hoboken revivals, the PROVINCETOWN PLAYHOUSE, New York, etc.

Every detail of stage and auditorium,—rigging, lighting equipment, scenery, box-office, seats, curtaining and tracks can be delegated to one firm that assumes entire responsibility for satisfying the client. But it is important that THE SCENIC FIRM MUST BE CONSULTED AT THE VERY

START, ESPECIALLY BEFORE THE GRID-IRON AND WALL OPENINGS ARE LAID OUT. There is certain equipment that must be determined upon before the architectural plans assume final shape. It is at this point that the advice of a scenic firm is primarily important.

## PROFESSIONAL DESIGNING SERVICE



**T**HIS studio now offers to the theatres of America the art services of the same staff of professional designers, under the personal direction of Cleon Throckmorton, that for years have been and are today designing for the most outstanding Broadway Theatres and Companies.

To non-professional theatres we attempt to make this service as reasonable in price as possible. In addition to the obvious benefits artistically, there is a real economy effected through the unified creation of the costumes, props, and scenery, by one experienced staff. Designed from the script by this staff, the scenery built and painted in this studio, superintended throughout by Mr. Throckmorton, you are assured of a production with the finish and publicity value of a Broadway show.

Send in a description of your stage and auditorium layouts, approximate finances available and the titles of plays you plan to present for an estimate of what we can do for the given amount of money. Different and particularized in style as such a setting would be, we still try to make the composing units interlocking with your standard unit setting for use on later occasions.

## BOX-OFFICE AND AUDITORIUM EQUIPMENT



**I**T is at the box office and in the auditorium that a theatre first makes its impression on the audience. A few dollars spent each year on ticket racks, stub-receptacles, railings in the auditorium, etc., will shortly build up a house that is not only more attractive but which can be made to pay more in admissions. We have developed an extremely comfortable type of bench, that is not only more pleasant to sit on than the average theatre seat, more suitable in character for theatres that have been made over from barns, churches or halls, but allows for a greater seating capacity in any given area.

For the reconstructing and equipping of various spaces to be used as theatres, we have many practical ideas and suggestions to offer. There is no charge for this advisory service.



**T**HROUGH our extensive knowledge of the thousands of plays produced during the past twenty years, and our contacts with the many New York theatres and producing groups, we are able not only to secure the rights to produce these plays, but are able to get them at the lowest royalty figures possible.

We are familiar not only with all the plays that have been produced, but are also familiar with the many thousands of older plays on which the copyright has expired and no royalty is charged.

We furthermore, have continuous contact with hundreds of new unproduced plays, suitable for experimentation and try-outs. We feel that the purpose of the decentralized theatre is not only to produce plays that have been done successfully before, but to attempt new and interesting explorations into the fields where it is impossible for the professional producer to venture.

Cleon Throckmorton, Inc., offers you its services in the selection of plays to fill your needs. If you will forward to us a short description of your organization and its capabilities—such as the facilities of your theatre, the number of people in your acting organization, and last, but by no means unimportant, the type of play that you feel your audience will appreciate, or could be led to appreciate, we will suggest several manuscripts, that in our opinion, will meet these requirements. There is no charge made for this service.

## ACTORS AND DIRECTORS

**O**UR unique position in the theatre world puts us in an excellent position to recommend to you highly qualified directors to coach your plays, technical directors to head your production staff, and actors of reputation and long experience to carry important or difficult rôles in your more ambitious plays. In most cases arrangements must be made to secure the services of actors between Broadway engagements, and their publicity value in your city fully compensates for the added expense. But principally, this exchange must inestimably benefit the artistic standards and performance of your theatre; enable you to produce plays of greater difficulty and importance; and greatly broaden the scope and standing of your theatre in the community.

Absolutely no charge is made for this service.

## MANUSCRIPT AND PART TYPING

**W**E maintain a competent typing service for parts and manuscripts. You may obtain from us, manuscripts and as many parts as you desire for any play available; and also have copies and parts made of author's original manuscripts.

### MANUSCRIPTS

TYPING OF ORIGINAL MS . . . . .	\$18
ADDITIONAL COPIES, EACH . . . . .	3
ORIGINAL AND FIVE COPIES . . . . .	30

### PARTS

TYPING COMPLETE SET . . . . .	\$20
ADDITIONAL COPIES, PER SET . . . . .	3
ORDERS FOR SIX SETS OF PARTS . . . . .	30

CLEON THROCKMORTON, INC.

**A** SELECTED list of books valuable in the theatre library. Many of these publications are valuable as class room texts and reference books. (To recognized educational institutions, usual discounts are allowed.) Other publications of all publishers are available, and you will be kept advised of all new books that are of interest. Prompt delivery is offered on all orders.

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### COSTUMING A PLAY

Elizabeth B. Grimball and Rhea Wells

A book of plates on each historical period with a chapter for each which covers details on color, materials, lighting, dyeing, making and decorating. Century. \$3.00

### STAGE COSTUMING

Agnes Brooks Young

A practical book for the theatre work-shop or the costumer. Deals with cutting, sewing, dyeing and wearing of stage clothes. Illustrated. Macmillan. \$2.50

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Fred Gilbert Blakeslee

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Contains many rare illustrations in color, black and white. A valuable book for students, writers, playwrights, directors and designers. E. P. Dutton & Co. 4 vols. \$20.00

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256 plates and illustrations of stage settings, half historical, half modern. Chapters analyse changing tendencies of stage design. John Day. \$10.00

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Allardice Nichol

A compact, comprehensive history of the physical theatre, ancient to modern. Valuably illustrated. Harcourt Brace. \$10.00

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A history of the world theatre,—its drama, stage, impulses, problems, personalities, scenecraft and influence. Illustrated. D. Appleton. \$2.50

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Kenneth Macgowan

A comprehensive study of the new national theatre in all nonprofessional fields in America. Traces the international "new theatre" rebellion. Harcourt Brace. \$3.75

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Halliam Bosworth

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Clarence Stratton

An illustrated record of the decentralized theatre, touching virtually every aspect of non-commercial production. 200 illustrations. Henry Holt & Co. \$7.50

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Clarence Stratton

An illustrated volume dealing with every phase of production. Henry Holt & Co. \$3.00

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Alexander Dean

An authoritative handbook on little theatre administration,—financing, management, publicity, casting, staging and play production. D. Appleton. \$2.50

### THE BOOK OF PLAY PRODUCTION

Milton Smith

"The how-to-do-it book on dramatics." Answers the innumerable problems of the beginner in simple and direct detail. Illustrated. D. Appleton. \$3.00

### THE ART OF PLAY PRODUCTION

John Dolman, Jr.

The artistic principles of design, stage movement and business, casting, rehearsals, acting, voice and diction, etc. Harper & Bros. \$4.00

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### ENGLISH ARCHITECTURE

Thomas Dinham Atkinson

Traces development of Romanesque, Gothic and Renaissance styles in English architecture. 199 illustrations. E. P. Dutton. \$2.00

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### STAGE SCENERY AND LIGHTING

Selden and Sellman

A very practical volume dealing with the essentials of scene design, construction and painting, stage lighting. An excellent text. Illustrated. Crofts. \$4.50

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A lively and entertaining manual of scenebuilding, illustrating both common and unusual stage methods. D. Appleton. \$1.50

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Theodore Fuchs

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Helena Chalmers

The standard handbook on the art of makeup with both amateurs and professionals. Illustrated. D. Appleton. \$2.00

## CATALOG OF THE THEATRE

- |                              |        |                            |                   |                             |       |                              |            |
|------------------------------|--------|----------------------------|-------------------|-----------------------------|-------|------------------------------|------------|
| <b>A</b> Actors              | 70     | Door buttons               | 43                | <b>L</b> Lamps              | 64    | <b>S</b> Sand bags           | 48         |
| Aluminum, powdered           | 51     | Doors                      | 9, 19, 20, 21, 23 | Lash cleats                 | 42    | Sateen, flameproofed         | 53         |
| Architect's service          | 69     | Drops                      | 32, 34            | Lashline                    | 46    | Scenery canvas               | 53         |
| Asbestos wire                | 65     | Drops, netted              | 34                | Lashline eye                | 42    | Scenery, unit                | 7-39       |
| Auditorium equipment         | 69     | Duveltyne, flameproofed    | 53                | Lighting apparatus          | 54-66 | Sectional footlights         | 60         |
|                              |        | Dyes, aniline              | 50                | Light tormentors            | 38    | Setting dies                 | 46         |
| <b>B</b> Baby spotlight      | 58     |                            |                   | Link fuses                  | 61    | Sheaves                      | 49         |
| Back flaps                   | 42     | <b>E</b> Effect projectors | 63                | Loft blocks                 | 49    | Sky cycloramas               | 36         |
| Balcony                      | 39     | Effects                    | 67                | Loose-pin hinges            | 42    | Sky drops                    | 32         |
| Balustrade, profile          | 27     | Electrical equipment       | 54-66             |                             |       | Slip connectors              | 61         |
| Bibliography                 | 71     |                            |                   | <b>M</b> Make up            | 68    | Snap hooks                   | 46         |
| Blocks, head, loft           | 49     | <b>F</b> Fence, profile    | 29                | Mantels                     | 9, 25 | Spotlights                   | 56, 57, 58 |
| Border cable                 | 65     | Fibre connectors           | 61                | Manuscript typing           | 70    | Stage braces                 | 44         |
| Border lights                | 60     | Fireplaces                 | 9, 25             | Monk's cloth, flameproofed  | 53    | Stage cable                  | 65         |
| Box-office equipment         | 69     | Flameproofed materials     | 53                | Multiple connectors         | 61    | Stage floor pockets          | 62         |
| Brace cleats                 | 43     | Flats                      | 9, 10, 11, 20, 21 | Muslin, flameproofed        | 53    | Stage plugs                  | 62         |
| Bronze powders               | 51     | Flats, hinged              | 12-19             |                             |       | Stage screws                 | 43         |
| Brushes, scenic              | 52     | Flippers, ceiling          | 37                | <b>N</b> Natural lamps      | 64    | Stairs                       | 39         |
|                              |        | Flood lights               | 59                | Netting compound            | 53    | Steps                        | 39         |
| <b>C</b> Cable               | 65     | Flowers, artificial        | 67                | Newel posts                 | 27    | Stop cleats                  | 43         |
| Canvas, flameproofed         | 53     | Foliage borders            | 33                |                             |       | Straight edges               | 51         |
| Carriage bolts               | 45     | Foliage groundrows         | 28                | <b>O</b> Outlets, wall      | 61    | Straps, profile              | 47         |
| Cartridge fuses              | 61     | Foot irons                 | 45                |                             |       | Striplights                  | 60         |
| Ceilings                     | 37     | Foot lights                | 60                | <b>P</b> Padding, felt      | 53    | Switchboards, portable       | 55         |
| Ceiling plates               | 47     | French doors               | 19, 23            | Paint, grease               | 68    |                              |            |
| Chalk sticks                 | 51     | Fuses                      | 61                | Paints, scene               | 50    | <b>T</b> Technical directors | 70         |
| Chalk, chalk line            | 51     |                            |                   | Papier mache                | 67    | Throne                       | 39         |
| Charcoal                     | 51     | <b>G</b> Gauze             | 53                | Parallels                   | 39    | Tie line                     | 46         |
| Cleats, brace, tie-off, stop | 43     | Gelatines, colored         | 66                | Part typing                 | 70    | Tie-off cleats               | 43         |
| Cleats, lash                 | 42     | Glue, flake, ground        | 51                | Picture frame hangers       | 45    | Tight-pin hinges             | 42         |
| Clout nails                  | 46     | Glue brushes               | 52                | Pin hinges                  | 42    | Track, draw-curtain          | 48         |
| Color mediums, frames        | 66     | Gold bronze                | 51                | Pin plugs                   | 61    | Tree, built                  | 28         |
| Colorine                     | 65     | Grease paints              | 68                | Pin rail                    | 49    | Tree, stump                  | 29         |
| Color wheels                 | 63     | Grommets                   | 46                | Pin wires                   | 42    | Tree, tab                    | 28         |
| Colors, scenic               | 50     | Ground cloths              | 53                | Pilasters                   | 26    | Tying off, method of         | 41         |
| Columns                      | 26     | Groundrows                 | 28, 29            | Platforms                   | 39    | Typing service               | 70         |
| Connectors                   | 61     |                            |                   | Plays                       | 70    |                              |            |
| Corner blocks                | 47     | <b>H</b> Hanger irons      | 47                | Plugging boxes              | 62    | <b>U</b> Unit scenery        | 7-39       |
| Costumes                     | 67     | Hardware                   | 40-47             | Plugs, scenery              | 9     | Urns, newel                  | 27         |
| Counterweights               | 49     | Hardware, uses of          | 41                | Plugs, stage                | 62    |                              |            |
| Curtain rigging, tracks      | 48     | Head blocks                | 49                | Pockets, floor, wall        | 62    | <b>W</b> Wall outlets        | 61         |
| Curtains                     | 35     | Hinged foot irons          | 45                | Pounce paper                | 51    | Webbing                      | 46         |
| Cut drops                    | 34     | Hinges, pin                | 42                | Pounce wheels               | 51    | Whiting                      | 50         |
| Cycloramas                   | 35, 36 |                            |                   | Profile blocks              | 47    | Wigs                         | 67         |
| Cyclorama pipes              | 36     | <b>I</b> Irons, foot       | 45                | Projective apparatus        | 63    | Windows                      | 9, 24      |
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| Dextrine                     | 51     |                            |                   | Rigging                     | 48-49 | Wire rope                    | 46         |
| Dimmers                      | 63     | <b>K</b> Keystones         | 47                | Rope, wire                  | 46    | Woodwings                    | 30, 31     |
| Directors                    | 70     | Knife-end fuses            | 61                | Rosine                      | 53    | <b>X</b> X-Ray borders       | 60         |

